

A Critical study of
PARIPĀṬAL

R.SARANGAPANI



Publications Division
Madurai Kamaraj University

A CRITICAL STUDY OF PARIPĀṬAL

R. SARANGAPANI

Dedicated to my beloved

Prof. Dr. T. P. Menakshisundaram, M.A., M.O.L., B.L., D.Litt.

First Vice - Chancellor of

Madurai Kamaraj University, Madurai

PUBLICATIONS DIVISION



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முன்னுரை

பழந்தமிழரின் இலக்கிய வளங்காட்டும் சங்கத்தொகை நூல்களுள் பரிபாடலும் ஒன்றாகும். இசைப்பாவகையாலமைந்த இந்நூல் திருமாலையும், செவ்வேளையும். வையையும் பாடுபொருளாகக் கொண்டுள்ளது. தமிழர்தம் நாகரிகம், பண்பாடு, இசைவகை முதலியவற்றையறிய இந்நூல் பொதுவாகத் துணைசெய்தாலும், சமயம் பற்றியறியச் சிறப்பாகஉறுதுணை செய்யும்.

பரிபாடல் திறனாய்வு என்னும் இந்நூல் பரிபாடலின் பெயர்க்காரணத்தைத் தக்க சான்றுகளுடன் விளக்கியுள்ளது. பரிபாடலின் காலம் சங்ககாலமன்று என்பார் கொள்கை பொருந்தாது. சங்ககாலமே என்னும் கொள்கை பல சான்றுகளால் நிறுவப்பட்டுள்ளது. சங்க இலக்கியங்களுக்கிடையே பரிபாடலின் தனித்தன்மை என்ன என்ற வினாவிற்கும் இந்நூலில் விடைகாணப்பட்டுள்ளது. பரிபாடற் புலவர்களின் வரலாறு, சொல்லமைப்பு, நயங்கள், சமயக்கருத்துக்கள் முதலியவையும் சுட்டப்பெற்றுள்ளன.

திருமால், செவ்வேள் பற்றிய பரிபாடற் செய்திகள் ஏனைய சங்க இலக்கியங்களும் பிற்கால இலக்கியங்களும் புலப்படுத்தும் செய்திகளோடு ஒப்பிடப்பட்டுள்ளன. பிற்காலப் பத்திப் பாசுரங்களுக்கும், பண்ணமைப்புக்கும், பத்திமையின் எழுச்சிக்கும், வளர்ச்சிக்கும் பரிபாடல் அடிப்படை என்பதும் தெளிவு செய்யப்பட்டுள்ளது. தமிழர் சமயக் கொள்கைகள், வழிபாட்டு முறை முதலியவற்றையறிய இந்நூல் பெரிதும் துணைபுரியும். வையைப் பாடல்கள் புனலாட்டு விழாவை விரித்துரைப்பதோடு தமிழர்தம் பண்பாடு, நாகரிகம், கலை முதலியவற்றை விளக்குதலையும் காணலாம். பரிபாடலில் உள்ள அரிய சொல் வழக்குகளும் எடுத்தக்காட்டப்பட்டுள். பரிபாடல்பற்றிய பல்வேறு கூறுகளையும் உணர இந்நூல் துணைபுரியும்.

பரிபாடல் பற்றிய என் எம். லிட்., ஆய்வுக்கு இசைவளித்த சென்னைப் பல்கலைக்கழகத்திற்கும், அவ்வாய்வினைவெளியீடு செய்ய உதவிய மதுரை காமராசர் பல்கலைக்கழகப் பதிப்புத்துறைக்கும் என் நன்றி உரியதாகும். என் ஆய்வுக்கு வழிகாட்டியாய்த் திகழ்ந்து நல்லாற்றுப்படுத்திய என் பேராசிரியப் பெருந்தகை செம்மல் டாக்டர் வ. சுப. மாணிக்கனார், டி. லிட்., அவர்களுக்கும் உள்ளார்ந்த நன்றியறிதலைப் புலப்படுத்திக் கொள்கிறேன். ஆங்கிலத்திலமைந்த ஆய்வேட்டினை ஆர்வத்துடன் நோக்கிச் செம்மை செய்துதவிய காரைக்குடி அழகப்பா பயிற்சிக் கல்லூரி முன்னாள் முதல்வர், அமரர் துரைக்கண்ணு முதலியார் அவர்களுக்கும் அழகப்பாகல்லூரி ஆங்கிலப் பேராசிரியர் இலக்குமி நரசையா அவர்களுக்கும் என் நன்றி.

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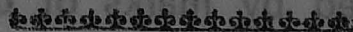
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i. TRANSLITERATION.

The system here adopted is the same as in Tamil Lexicon of the University of Madras Vol. VI, P.IXVIII.

Tamil alphabets and their English symbols with diacritical marks:—

Vowels.

அ a

ஆ ā

இ i

ஈ ī

உ u

ஊ ū

எ o

ஏ ē

ஐ Ai

ஓ o

ஔ ō

ஒள au

Consonants.

க k

ங ṅ

ச c

ஞ ṇ

ட ṭ

ண ṇ

த t

ந n

ப p

ம m

ய y

ர r

ல l

வ v

ழ ḷ

ள ḷ

ற ṛ

ன ṇ

Aytam-ஃ k

Some words like Sangam, Murugan, Madurai, Pandiyan are spelt according to their pronunciation. The transliterated words are not indicated by marks of quotation except in the cases of some which need distinction. In all other cases, the diacritical marks distinguish them as transliterated words.

ii. NOTE ON REFERENCES.

In the case of the works of Eṭṭuttokai, the number refers to the stanza;

In the case of the idylls of Pattuppāṭṭu, it refers to the line;

In the case of the grammatical work, Tolkāppiyam, it refers to the cūttiram;

In the case of other works, it refers to the page and is preceded by the letter P.

In some cases both the stanza and the particular lines in it are noted, e.g. 3-18 means line 18 in the third stanza; 7: 35-40 means lines thirty-five to forty in the seventh stanza.

iii ABBREVIATIONS.

Tol.	....	Tolkāppiyam.
Col.	....	Collatikāram.
Akat.	....	Akattinai Iyal.
Purat.	....	Purattinai Iyal.
Cey.	....	Ceyyūḷiyal.
Iḷam.	....	Iḷampūraṇar.
Pera.	....	Perāciriyar.
Nacc.	....	Naccinārkkiniyar.
Comm.	....	Commentary.
Murugar.	....	Murugārṛupaṭai.
Porun.	....	Porunarārṛuppaṭai.
Perum.	....	Perumpānārṛuppaṭai.
Maduraik.	....	Maduraikkañci.
Kurincip.	....	Kuricippāṭṭu.
Pattinap.	....	Paṭṭinappālai.
Nar.	....	Narrinai.
Kurun.	....	Kuruntokai.
Aink.	....	Aiṇkuruṇūru.
Patir.	....	Patirṛuppattu.
Pari.	....	Paripāṭal.
Kali.	....	Kaliittokai.
Neytar.	....	Neytarḷkali.
Aka.	....	Akanāṇūru.
Pura.	....	Puraṇāṇūru.
Tiruk.	....	Tirukkuṛal.
Cilap.	....	Cilappatikāram.
Maṇi.	....	Maṇimēkalai.
Nala.	....	Nālāyirappirapantam.
Periya.	....	Periyapurāṇam.
Tiruvala.	....	Tiruvalavāyuṭaiyār-
Tiruvilai.	....	Tiruvilaiyāṭalpurāṇam.
Kanta.	....	Kantapurāṇam

PART - I

INTRODUCTION

Paripāṭal is one of the Eight Anthologies (Eṭṭuttokai) which are generally accepted as Sangam literature. In an old veṇṇā verse which enumerates the names of Eṭṭuttokai, Paripāṭal stands fifth and it is eulogised as 'Ōṅku Paripāṭal'.¹ The epithet 'ōṅku' is added because Paripāṭal alone has odes containing the highest number of lines in Eṭṭuttokai. In a critical preface to this work, a poet says that Paripāṭal is the nectar got by churning the Sangam sea. Paripāṭal is so named because of a particular variety of verse employed in it, just as Kalittokai derives its name for the same reason. Paripāṭal and Paripāṭṭu are synonyms. Paripāṭal is a kind of composition which embraces all types of metre. These metrical elements used in Paripāṭal will be discussed in the chapter 'The Study of Paripāṭal as a verse' in this thesis.

With the help of the commentaries on Iṟaiyaṇār Akapporuḷ² and Tolkāppiyam³ we come to know that Paripāṭal consists of 70 poems. An old veṇṇā not only gives the same number, but also classifies them into different subjects,

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namely 8 on Tirumāl, 31 on Cevvēḷ, 1 on Kāṭukiḷāḷ i.e. Kāḷi, (or according to another reading Kārkōḷ. i.e. sea) 26 on the river Vaiyai and 4 on the city of Madurai.⁴ But only 22 poems are now available; 6 are about Tirumāl, 8 are about Cevvēḷ and 8 are about Vaiyai. Along with these 22, we have been fortunate enough to have two more poems on Tirumāl and on the river Vaiyai from the citations of commentators as well as a few fragments on Vaiyai and on Madurai from Purattiraṭṭu, Nampi Akapporuḷ and the commentaries on Tolkāppiyam. These can be found added at the end of the text in Dr. U. V. Swaminatha Iyer's edition under the heading 'Paripāṭal Tirattū'. Parimēlaḷakar quotes a piece of verse,

“Terimāṇ tamiḷmummait teṇṇam poruppan
Parimā niraiyir parantaṇru Vaiyai”

in his commentary on Kuraḷ 28.⁵ That this piece belongs to Paripāṭal is also evident from Nuṇporuḷmālai.⁶ No edition gives the names of the first compiler and the patron of this anthology.

Statement of Paripāṭal Poems

Subject	Number of poems composed	Number of poems available		
		Paripāṭal	Paripāṭal Tirattū	
			Full	Fragments
Tirumāl	8	6	1	—
Cevvēḷ	31	8	—	—
Kor̥ravai	1	—	—	—
Vaiyai	26	8	1	4
Madurai	4	—	—	7

The number of poets who have composed Paripāṭal is 13 and the number of musicians who set it to music is 10. The names of the poets and the musicians of the first and the last odes in Paripāṭal are unknown. Though each poem has a colophon giving the name of the author, of the musician who sets it to music and of the melody to which it is set, we are unable to trace the name of the musician for poem 13. The analysis of Paripāṭal is given below in detail.

No. of odes	No. of lines	Subject	The names of the author	The names of the musicians	Melody
1	65	Tirumāl	-	-	-
2	76	"	Kīrantaiyār	Nannākanār	Pālaiyāḷ
3	94	"	Kaṭuvan ḷaveyi- nanār	Peṭṭanākanār	"
4	73	"	"	"	"
5	81	Cevvēḷ	"	Kaṇṇanākanār	"
6	106	Vaiyai	Āciriyan Nallan- tuvanār	Maruttuvan Nallaccutanār	"
7	86	"	Maiyōṭakkōvanār	Pittāmattar	"
8	130	Cevvēḷ	Āciriyan Nallan- tuvanār	Maruttuvan Nallaccutanār	"
9	85	"	Kunrampūtanār	"	"
10	131	Vaiyai	Karumpiḷḷaip pūtanār	"	"
11	140	"	Āciriyan Nallan- tuvanār	Nākanār	"
12	102	"	Nalvaḷutiyār	Nannākanār	"
13	64	Tirumāl	Nalleḷuniyār		Nōtiram
14	32	Cevvēḷ	Kēsavanār	Kēsavanār	"
15	66	Tirumāl	ḷamperuvaḷutiyār	Maruttuvan Nallaccutanār	"

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No. of odes	No. of lines	Subject	The name of the author	The name of the musicians	Melody
16	55	Vaiyai	Nallaīciyār	Nallaccutanār	"
17	53	Cevvēl	"	"	"
18	56	"	Kunrampūtanār	"	Kāntāram
19	105	"	Nappaṇṇanār	Maruttuvan Nallaccutanār	"
20	111	Vaiyai	Āciriyaṇ Nallan- tuvanār	Nallaccutanār	"
21	70	Cevvēl	Nallaccutanār	Kaṇṇakanār	"
22	49	Vaiyai	-	-	-

The poems are not arranged either on the basis of the subjects treated like Tirumāl, Cevvēl, or Vaiyai or on the basis of their authorship. But it is interesting to note that the redaction of the poems is made according to their melody. The melody of the paripāṭal odes 2 to 12 is Paṇṇuppālaiyāl; that of the next five poems 13 to 17 is Nōtiram;⁷ that of the next four poems 18 to 21 is Kāntāram. The melody of the first and the last ode (22) is not known. But there is no difficulty in finding out their melody. The basis of the arrangement of the poems leaves us to infer that the first may have been set in 'Paṇṇuppālaiyāl' and the last in Kāntāram. In these melodies these odes must have been actually sung in those days. Hence Paripāṭal is called melodious poetry (Icippāṭṭu). This view is clearly explained by Parimēlaīakar,⁸ the commentator of Paripāṭal and Pēraciriyar,⁹ the commentator of Tolkāppiyam. One of the lines of paripāṭal itself defines its musical nature:

'Inṇiyal māṇṭērcci Icaiparipāṭal' (Pari. 11-137).

Dr. Duraiarangasami mentions that the style of Paripāṭal has the beauties of dialogue and music.¹⁰ It may be pointed

out in passing that there are various references to music and musical instruments in Paripāṭal.

According to literary tradition as described in Tolkāppiyam the type of verse known as paripāṭal is best suited for dramatic treatment.¹¹ Dr. Duraiarangasami in his learned essay on 'Dramatic aspects of Paripāṭal' explains that Paripāṭal like a sonnet sets forth what it wishes to convey in the beginning develops the theme in the middle, and draws its conclusions in the end.¹² The ordinary incidents of life that happen in this world have been dramatised vividly by the poets in Paripāṭal. We shall not be far wrong in considering Paripāṭal as belonging to the dramatic type of literature. It may be categorised under 'Muttamiḷ literature' comprising the three elements - literature, music, and drama (Iyal, Icai, and Nāṭakam).¹³ Of the eight poetic beauties (Eṇvakai Vaṇappu) it has in it in an abundant degree 'Iḷaipu' according to Pērācīriyar.¹⁴

Sangam treatises are classified as Akam (love themes) and Puṛam (non-love themes) both of which go by the name 'Poruḷ'. This classification is peculiar to and exists only in Tamiḷ literature. Of the eight anthologies Nārīnai, kuṛuntokai Aiṇkuṛunūru, Kalittokai and Akanānūru deal with Akam, while Patirruppattu and Puṛanānūru treat of Puṛam. But Paripāṭal partakes of the nature of both. The Vaiyai odes in Paripāṭal are Akam lyrics and the others are puṛam. Prof. L.P.KR. Ramanathan Chettiar is of opinion that as Paripāṭal is an anthology consisting of both puṛam and Akam poems, it is perhaps placed in the Veṇpā between Patirruppattu dealing with puṛam and Kalittokai dealing with Akam.¹⁵

Though Tolkāppiyar, the ancient Grammarian, restricts the minimum limit of Paripāṭal to 25 lines and the maximum limit to 400 lines, no available paripāṭal exceeds 140 lines or is less than 32 lines. Tolkāppiyar avers that Paripāṭal and

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Kali verse are fit only to portray in detail the love theme. But most verses in the available collection of paripāṭal are invocations to Tirumāl and Cevvēḷ; and in them their hills Tirumāliruñcolai and Tirupparaṅkunram and places like Kuḷavāy and Iruntaiyūr are commended and described with their natural scenery. Thus we see puram subject-matter in Paripāṭal. Certainly it is later development after the age of Tolkāppiyam.

Tolkāppiyar has mentioned all the three Kingdoms of Tamiḷnādu¹⁶ Most of the Eṭṭuttokai and Pattuppāṭṭu also speak of all the three kings of Tamiḷnādu. But Paripāṭal speaks only of the Pāṇḍian Kingdom. All the available odes and fragments in this anthology have no reference to the Chērās or the Chōlās. Perhaps no Paripāṭal was ever sung on the Chērās or the Chōlās. Ostensibly this kind of composition was prevalent in the Pāṇḍiya country and all the poems of Paripāṭal were found and collected in and around the Pāṇḍiya Kingdom.

Iṟaiyaṇār Akapporuḷ Urai tells us that there were innumerable paripāṭals in the first Sangam period,¹⁷ but we have not been fortunate enough to get even one of that age. We learn that after the last Sangam period no poet ever composed Paripāṭal except one belonging to the family of Tirukkurukur Sadagopa Alwar Sanniti Kavirayar. His paripāṭals four in number are found in his book on Prosody by name 'Pāppāviṇam'

Four editions of Paripāṭal have been brought out till now. In his first edition published in the year 1918. Dr. U. V. S. has included the text with the commentary of Parimēlaḷakar and his own short notes. In the second edition published in 1935, besides, the summaries of the available paripāṭals from the preface to the text a preface praising Parimēlaḷakar's commentary (Uraiccirappup pāyiram) is appended. In the succeeding editions every paripāṭal follows its summary; and at the end, his grammatical explanatory and critical notes are given. Valuable

suggestions have been made in these editions. One of the sections entitled 'what we learn specially from the text and the commentary' is worth mentioning.

One poetaster by name Kantiar is said to have tampered with and interpolated verses in this poem as he did in Cīvaka Cintāmaṇi. Parimēlaḷakar, it is said, removed them when he annotated the poem. This information was gathered from a copy of Kuraḷ commentary by the said commentator preserved by Tirumeni Ratna Kavirayar and by Tevarpiran Kavirayar of Alwartirunakari.

Most of the scholars like Dr. U.V.S. and the author of Nuṇṇoruḷmālai¹⁸ have accepted that the commentator of Paripāṭal is Parimēlaḷakar. But a very few are against that view. It is a well known fact that the commentary of paripāṭal is applauded for its excellent perfection. One of the Paripāṭal scripts in which the fifth paripāṭal only is found directs the reader to the commentary of Parimēlaḷakar for enlightenment.¹⁹

Dr. U.V.S. Iyer's erudite edition of Paripāṭal with his scholarly notes is very much helpful for the research student. Hence every student of research in Tamil is much indebted to him. Prof. L.P.KR. Ramanathan Chettiar has written an elaborate critical essay on Paripāṭal, published in the year 1942 which may be a referencer to research scholars. A collection of speeches on various branches of Paripāṭal has been brought out in book form under the title 'Lectures on Paripāṭal' by Saiva Siddhanta Kaḷakam. Prof. S. Vaiyapuri Pillai,²⁰ Dr. Duraiarangasami,²¹ Dr. Rajamanickanar,²² Prof. Arasan-kannanar²³ and Tiru K.V. Jagannathan²⁴ have dealt with a few odes in their works.

Paripāṭal has only a few historical materials. Even in making mention of the Pāṇdiyās it does not refer to any

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particular King by name. Neither war nor battle-field has found a place in this anthology. The paucity of historical materials is an important reason for its neglect by workers in the research field. But it should be realised that Paripāṭal is a source book for writers on religion and culture of Tamiḻnādu. The origin and development of religion can be traced from this anthology. The life of the people can be constructed from the innumerable points embodied in it. The growth and development of fine arts in Tamiḻnādu are clearly seen through the pages of this treatise. No anthology of the Sangam age treats of the cultural side of the Pāṇḍiyā Kingdom with perfection and thoroughness as Paripāṭal does. These aspects are brought to light in this thesis with reliable materials.

My thanks are due to Dr. V. Sp. Manickam, M.A., M.O.L., Ph. D., D. Lit., who kindly supervised my research work and offered valuable suggestions.

NOTES AND REFERENCES

1. நற்றிணை நல்ல குறுந்தொகை ஐங்குறுநூ
ளுத்த பதிற்றுப்பத் தோங்கு பரிபாடல்
கற்றறிந்தா ரேத்துங் கலியோ டகம்புறமென்
றித்திறத்த எட்டுத் தொகை.
2. Iraiyanār Akapporuḷ. P.7.
3. Tol. cey. 149. Pērā.
4. திருமாற் கிருநான்கு செவ்வேட்கு முப்பத்
தொருபாட்டுக் காடுகாட் கொன்று - மருவினிய
வையையிரு பத்தாறு மாமதுரை நான்கென்ப
செய்யபரி பாடற் நிறம்.
5. This fragmentary poem is not found in any editions of Dr. U.V.S. Paripatal edited by Rajam in 1957 includes it. There is in this edition another fragmentary piece beginning with 'Vaiyai Varupunal' which

is not in Dr. U.V.S. Iyer's edition but which scholars believe is from Paripatal.

6. A work which elucidates Parimelaḷakar's commentaries and quoted in 'Centamiḷ'.
7. Dr U.V.S. suggests that it may be 'Nērtiram'.
8. Pari. P.5. 'பரிபாட்டென்பது இசைப்பா வாதலான்'
9. Tol. cey. 242. Pērā.Comm. 'கலியும் பரிபாடலும் போலும் இசைப் பாட்டாகிய செந்துறை மார்க்கத்தன்'.
10. Tenralilē Tēnmoḷi. P. 92.
11. Tol. 999.
12. Tēnralilē Tēnmoḷi. P.91.
13. Vānvaḷi Vaiyai.P.19.
14. Tol. cey. 242.
15. 'ஓத்த பதிற்றுப்பத் தோங்கு பரிபாடல் கற்றறிந்தா ரேத்துங் கலி.'
16. Tol. 1336.
17. Iraiyaṇār Akapporuḷ Urai. P. 6.
18. Centamiḷ. Vol. VII.P.88.
19. Pari P.49.
20. Ilakkiya Viḷakkam.
21. Tenralilē Tēnmoḷi.
22. Vāiyai.
23. Vānvaḷi Vaiyai.
24. Tamiḷ Vaiyai; Perumpeyar Murugaṇ.

II. THE AGE OF PARIPĀṬAL

In this chapter an attempt has been made to fix the date of the compilation of the Paripāṭal anthology in general, and that of the odes themselves in particular. It is a well-known fact that Paripāṭal belongs to one of the eight anthologies. Owing to the loss of the first and the last odes of Paripāṭal, we are unable to learn the name of the redactor or of the patron who directed the compilation. Had we known the names of both the redactor and the patron, it would have been highly helpful in fixing the period of the Paripāṭal collection. The odes refer only to the Pāṇḍiyā country; the rest of Tamiḷnādu has no place in this anthology; so we infer that Paripāṭal might have been compiled under the patronage of the Pāṇḍiyās.

Redaction :

All the poems of the Sangam epoch were not composed in a particular age.¹ Chronologically the poems are much earlier; only later were they compiled into different anthologies. Pēraciriyar (12th century A.D.) and Naccinārkiṇiyar (15th century A.D.) the commentators of Tolkāppiyam, have mentioned the term 'tokai' (collection) in their com-

mentaries.² From this it may be safe to hold that Paripāṭal must have been compiled anterior to the age of Pēraciriyar i.e. 12th century A.D. Iḷampūraṇar in his commentary on Cūttiram 119 of Ceyyūḷiyal in Tolkāppiyam quotes the line 'Āyiram viritta' of Paripāṭal. The date of Iḷampūraṇar being fixed at the eleventh century A.D., Paripāṭal must have been compiled before that period. When speaking of the history of the third Sangam, Iraiyaṇār Kaḷaviyal Urai mentions Neṭuntokai (400), Kali (150), Paripāṭal (70) in that period. Kaḷaviyal Urai cites Pāṇḍikkōvai of which Ari-kēcari (Ninracir Neṭumāran) is the patron who lived in the 7th century A. D. Hence Kaḷaviyal Urai belongs to 700 A. D. That commentary was put into writing after its oral transmission to nearly ten generations according to the work itself. If we allow 25 years for each generation, the date of the compilation of Paripāṭal may be assigned to a period earlier than the fifth century A.D. Prof. S. Vaiyapuri Pillai is of opinion that the Kuruntokai anthology belonged to the latter part of the fourth century A.D.³ According to P.T. Srinivasa Iyengar all that remained unforgotten of early Tamil poetry was collected together into various anthologies in or after the fifth century A.D.⁴ Yet Prof. S. Vaiyapuri Pillai would assign a different period to Paripāṭal and the Kali collections and say that they were probably collected about the eighth century A.D.

The age of the odes:

Tuticaikkilar Chidambaranar is of opinion that Paripāṭal belongs to Iṭaiccaṅgam.⁵ Somasundara Desikar of Tiruvarur with the help of Paripāṭal (11) which deals with astronomical data comes to the conclusion that it is better to say that the age of Paripāṭal is B.C. 161 i. e. Kali 2941 Pīramāti, Āvaṇi 12, Thursday rather than 27-7-0017 i.e. Kali 3119.⁶ According to him, it belongs to the second century B. C. Prof. K. Arunachala Kaunder points out in his presidential address

of the Paripāṭal lectures that the date of Paripāṭal may be near the first century B. C.⁷

Scholars like K. S. Srinivasa Pillai, Dr. S. Krishnaswami Iyengar, V. Kanakasabai Pillai, A. Kumarasami, Dr. M. Varadarajanar, Dr. Rajamanickanar and Dr. V.SP. Manickam approximately hold the view that the age of the Sangam classics, the eight anthologies and the ten idylls, may be the second century A.D.

R. S. Narayanasami Iyer and M. Govindasami opine that Paripāṭal belongs to the third or fourth century A. D. But L. D. Swamikkannu Pillai and S. Vaiyapuri Pillai agree on the date of Paripāṭal as 7th or 8th century A. D.

Those who are against fixing an anterior date such as the second century A. D. give the following reasons to support their view:

1. None of the poets who are the authors of Paripāṭal figure among the poets of the other anthologies. Āciriyaṇ Nallantuvaṇār the author of Paripāṭal odes, is quite different from Maḍurai Āciriyaṇ Nallantuvaṇār and Antuvaṇār. In the same manner Iḷamperuvaluti, the author of Paripāṭal (15), is different from Kaṭaluṇ-māyṇta Iḷamperuvaluti, the author of Puṛaṇāṇ ūṟu 182.⁸

2. The authors' names, so far as is known, indicate according to them that they belonged to the sixth century.⁹ This is confirmed by the abundant, Āryaṇ allusions and Sanskrit words in their poems. The percentage of Sanskrit words and phraseologies and expressions borrowed in Paripāṭal is much more than in other anthologies.¹⁰ The Sanskrit words are, to mention a few : yāttirai, piramam, Irati, Kautamaṇ, cōpaṇam are found in paripāṭal 19; vantikka, cintikka, vacciyam in 20 mituṇam, punṇākam, caṇpakam, kuntam, mallikāmālai in 11 puṇkavam, nātar, kuṭāri, aruccippōr, amirtapāṇam in 8, kavitai,

ārātanaṁ in 6. There are later day puranic tales like the Akalyā episode, Prakalātā's story, Samudramathanā and so on. 'Social institutions and manners of a late date are also there e.g. Maṁmagalir (7) expert danseuses : ampāvāṭal (11) ceremonial bathing of maidens with their companions in the month of Tai (January—February).'¹¹

3. The late forms of words in the history of Tamil language are found in Paripāṭal. 'Nāṇ' (20-82) 'Āmām' (6-71) 'Kaṭaintakkāl' (Tiraṭṭu 1-64) and 'Allāl' (Tiraṭṭu 2-85).

4. Tiruvēṅkaṭam, Tiruvaraṅkam, Tirumāliṛuṅcōlaimalai and Tiruvaṇantapuram are eulogised as Vaishnava centres only after the Sangam epoch. The Ālwārs in their Nālāyirappirapantam have paid homage to those holy places, wherein Tirumāl is enshrined. In the same manner, a reference has been made by Iḷaṅkō Aṭikaḷ in his work, Cilappatikāram. As Paripāṭal mentions Tirumāl at Tirumāliṛuṅcōlaimalai, it may be assigned to 600 A.D.¹²

5. Sambandar has a poem on Paraṅkunram but he has nothing to say about the presence of Muruga in this hill, as do Murugārruppaṭai and Paripāṭal. Therefore the Muruga shrine must have been built after 650 A.D. Tirumurugārruppaṭai is included in the eleventh Tirumuṭai and we may be perfectly justified in dating this poem and its author to about 700 A.D. As Paripāṭal has verses on Muruga, its date also may be the same.¹³

6. In the sixth century A.D. the Madura country was in a state of political anarchy, the Kalabhra and the Pāṇḍiyā constantly struggling for supremacy. Hence the poems vaguely refer to Pāṇḍiyā kings without specifying any one royal patron of letters as do the earlier poems.¹⁴

7. No literature anterior to 300 A.D. speaks of Akattiyar whereas Paripāṭal points out him as 'Potiyil muṇivan'.¹⁵

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8. Madurai has been called Nāṇmāṭakkūṭal only after the reign of Apishēka Pāṇḍiyan whose date is fixed as the end of third century or the beginning of fourth century A.D. Paripāṭal having praised Kūṭal, it may be assigned to third or fourth century.¹⁶

9. The eleventh ode of Paripāṭal by Āciriyan Nallantuvaṇār gives a description of the sky during an eclipse. With the help of astronomical calculations astrologers have fixed Paripāṭal at varying dates. After examining the various astronomical suggestions, L. D. Swamikkannu Pillai has come to the conclusion that the date of Paripāṭal may be fixed at 634 A.D.¹⁷

10. The Vyūkavatāram of Tirumāl has not been mentioned in any literature of the first century A.D. Besides there is no reference to it either in the Bāshyam of patañjali or in the inscriptions. It is found only in Paripāṭal as 'Ceṇkaṭkāri', 'Karuṇkaṇveḷḷai', Poṇkaṭpaccai and 'Paiṇkaṇmāl'. Hence the date may be fixed as third century A.D.¹⁸

The following are the rejoinders to the above views. They are categorically refuted with apt references.

1. The view of Prof. S. Vaiyapuri Pillai that the poets of Paripāṭal have not been found as the authors of other anthologies seems to be wrong. Even the musicians who have set to music Paripāṭal odes are found as the poets of other anthologies. Kaṇṇakaṇār who sets to music Paripāṭal 21 is the author of Puṇaṇānūru 218 and Narriṇai 79. Naṇṇākaṇār, another musician of Paripāṭal is also the author of Puṇaṇānūru 381. In the name of Puṇattiṇai Naṇṇākaṇār there are four lyrics in Puṇaṇānūru (176, 376, 379 and 384). Those of Nallantuvaṇār and ḷamperuvaḷutiyār have been compiled in other anthologies. The former's lyrics are Akanānūru 43,

Narrinai 88, and Neytarkali and the latter's is Puranānūru 182. But Prof. S. Vaiyapuri Pillai says Āciriyaṇ Nallantuvaṇār is quite different from Antuvaṇār and Madurai Āciriyaṇ Nallantuvaṇār, and ḷamperuvalutiyār is different from Kaṭaluṇmāynta ḷamperuvalutiyār. Dr. U.V.S. in his history of the poets of Paripāṭal mentions that they are identical. Dealing with Nallantuvaṇār and ḷamperuvalutiyār under the head, the poets, I have given many reasons to prove that Madurai Āciriyaṇ Nallantuvaṇār, Āciriyaṇ Nallantuvaṇār and Antuvaṇār may be identified as one. Kaṭaluṇmāynta ḷamperuvaluti and ḷamperuvaluti are in my opinion identical. In this connection I wish to cite the view of Maraimalai Aṭikalar Nallantuvaṇār. has been praised by the poet, Madurai Marudaṇ ḷanākaṇār. This ḷanākaṇār and Āciriyaṇ Nakkīraṇār have praised ḷavantikait tuṇciya Naṇmāraṇ in Puranānūru verses (55 and 56). So we may easily conclude that the age of Nallantuvaṇār is the age of Nakkīrar who flourished in the first century A.D.¹⁹

2. Like the names of authors of Paripāṭal, in other anthologies also there are poets bearing Sanskrit names. Piramatattan, Uruttiraṇ, Ulōccaṇār, Tāmōtaraṇ, Karuvūrppavut-tiraṇ, Kācipaṇkīraṇār, Cattinātaṇār, Piramaccāriyār, Peruṇkauci-kaṇār, Mārkkāṇṭṭēyaṇār and Vāṇmīkiyār are some instances. In Paripāṭal, out of 22 odes, 14 speak of God and religion, and so they have to employ more Sanskrit words than other anthologies. Though Maṇimēkalai and Cilappatikāram were composed in a particular age, the former, disseminating intentionally the Buddhistic cult, has more Sanskrit words than the latter. There are references to Puranic stories in the other anthologies also, though their main theme is no religion. Muruga's killing of Cūrapatumaṇ, Rāma's silencing the birds in the banyan tree for speaking secrets with his attendants, Sivā's burning of three castles, Tirumāl's giving birth to Brahmā from his navel, are found in other anthologies. It is not therefore a wonder that we find puranic tales

embedded in Paripāṭal which mainly deals with god and religion.

3. To assign Paripāṭal to a late period, on the ground that certain late forms of words are found in it, appears a very slender reason. For these need not necessarily be late forms. They might have been in use even earlier in colloquial language. As Paripāṭal is dramatic in treatment of its themes, it may use freely the language of the commoner to whom it should have made appeal.

4. As many of the Sangam classics are not religious works, they had no need to mention the centres of pilgrimage. Cilappatikāram, which is considered to be a work of the second century A.D. by most scholars, speaks highly of Tiruvēṇkaṭam and Tiruvārāṅkam, the abodes of Tirumāl. There is also a reference to Tirumāliruṅcōlaimalai in Cilappatikāram. Pattuppāṭṭu mentions the shrine of Tirumāl at Kacci.¹ There are not sufficient reasons to say that Tirumāliruṅcōlaimalai became Vaishnava centre only after 600 A.D.

5. Had saint Sambandar composed many songs on Paraṅkuṇṇam he would have had occasion to mention Lord Murugan. After all, he has only one hymn on Paraṅkuṇṇam wherein there is no reference to Murugan. This absence cannot be taken as a reason for holding Paripāṭal as an anthology of the post-Sambandar period (seventh century A.D.) Prof. S. Vaiyapuri Pillai does not seem to realise that Tirumuṇṇai is only a collection of works on Siva, written at various times from second century A.D. to twelfth century A.D. He goes completely wrong when he says that the Muruga shrine at Paraṅkuṇṇam must have been built after 650 A.D. The lines in Akanānūru

‘Cūmaruṇ karutta cuṭar ilai neṭuvēl

Ciṇamiku Murukaṇ taṇparaṇ kuṇṇattu’ (59-10, 11)

indicate clearly that as early as the second century there was a shrine dedicated to Murugaṇ in Paraṅkuṇṇam. So, Paripāṭal

and Murugāruppaṭai which sing in praise of Murugaṇ of Paraṅkuṇram certainly must belong to second century A.D.

6. If Paripāṭal had been a historical treatise like Patirruppattu, it would have mentioned the Pāṇḍiyā kings by their names. Other works too which are not historical like Tolkāppiyam, Aiṅkurunūru and Kalittokai refer only to the three kings of Tamiḷnādu in general, without mentioning their names. Hence there seems to be no connection between Kalappala's depredations on the Pāṇḍiyā territory and the date of Paripāṭal. What we understand from Paripāṭal is that the Pāṇḍiyaṇ state enjoyed peace conducive to the playful activities of the people.

7. Pattupāṭṭu mentions Akattiyar; he is praised in Cilappatikāram which, according to most of the scholars, belongs to the latter part of the second century.²¹

8. Not only Paripāṭal but also some other anthologies have called Madurai Kūṭal.

·Māṭam piṛaṅkiya malipukaḷkkūṭal' (Maduraik. 429)

·Māṭamali mārukiṇ kūṭal' (Aka. 346-20)

9. Astronomical calculations made by scholars with the help of Paripāṭal (11) have proved a failure, because the information in the text is not enough for calculating the date without adventitious unwarranted assumptions; and the information supplied by the annotator has only added to nebulous notions.²² Maraimalai Atikalar says that the year hinted at by the astronomical reference-Pakalvaḷi aḷavu-found in Paripāṭal (11) is anterior to that of Ptolemy whose period is fixed to second century A.D.²³

10. It is said that even in the first century B. C. Vyūkāvatāram had been worshipped by the Mahrattas.²⁴ It

was followed by the Tamils in the third Sangam period i. e. second century A. D.

Maraimalai Atikalar is of opinion that Paripāṭal must have been composed before third century A. D. because it speaks of musical and dramatic aspects (lcai and Nāṭakam) which are not found in later literatures.²⁵ The incarnations of Lord Kṛishṇā and Rāmā and the war between Rāmā and Rāvaṇā are described in the later literatures. The hymns of Nālayirappirapantam depict them in detail. But they are not found in Sangam classics. The odes of Paripāṭal on Tirumāl not having described the incarnations of Rāmā and Kṛishṇā they must have been composed before the second century A.D.²⁶

Had Paripāṭal been composed in a later period, either inscriptions or copper plates of the Pallavas would have referred to it.²⁷ As there is no reference to Paripāṭal, the date of it must be earlier than the Pallava period i.e. 300 A.D. In this context, it is good to remember that the fourth Sangam of Vaccirananti also has not mentioned Paripāṭal.

The date of the Ālwārs is fixed as from third century A. D. to eighth century A. D. by Dr. Krishnaswami Iyengar.²⁸ As Paripāṭal has been the source of the later hymns it must have been earlier than the third century A. D. At the time of Paripāṭal Tirumāl was worshipped in Tirumāliṛuñcōlaimalai as Kaṇṇaṇ and Paladēvaṇ who were inseparables, and compared to word and its meaning.²⁹ The cult of Paladēvaṇ and the installation and worship of his idol and dedication of shrines to him, and worship, seem to have been quite common during the Sangam and pre-Sangam periods. But in a later age the shrine of Paladēvaṇ is nowhere found in these hills.³⁰ It is found in Tamiḷnādu, only in Tiruvallikkēṇi and Tirunāraiṃyūr. Though the Ālwārs have many hymns on Cōlaimalai, there is no reference to Paladēvaṇ in them. If Paladēvaṇ

had been worshipped in the time of Ālwārs in Colaimalai, they would have included him in their hymns. Hence we may hold that the age of Paripāṭal is before the age of Ālwārs i. e. anterior to third century A. D.

Tolkāppiyar says that the words for the numerals denoting the maximum number must have ai, am, pal (ஐ, அம், பல்) at the end as suffixes.⁸¹ From the commentaries of Tolkāppiyam we get three instances - tamarai, veḷḷam and āmpal for the above numerals. But Paripāṭal itself furnishes three more examples for the numerals i. e. ney^{tal}, kuvaḷai and sangam. This reference ostensibly reveals its antiquity.

Some word-formations which are peculiar to Sangam classics are found in Paripāṭal. Sanskrit words and proper names were not used as they were found in Sanskrit. They were Tamilised according to Tamil phonemic system. Niruttam is used as nittam, pūrvam is used as puvvam, pirakalātan as piruṅkalātan. The Sanskrit proper name 'Kēci' is used as 'kūntal ennum peyarotu kūntal'.⁸² Kāyā flower is described as 'Paravāppūvaippū'.⁸³ by one of the Paripāṭal poets. This kind of phrasing is more common in Sangam classics Vāṭa vañci, oṭākkutirai, and ūrāttēr are instances. The style, the formation of words and phrases of paripāṭal, are like those of other Sangam anthologies. Some old forms which are not found in the other Sangam classics exist in Paripāṭal. For example 'tuḷaviṇavai' 'uṭaiyavai' and 'oḷiyavai'. The antiquity of Paripāṭal is again vindicated by the fact that Parimēlaḷakar who usually undertakes to annotate only old works, came forward to give a commentary on Paripāṭal. From the arguments for and against the age of Paripāṭal, we may safely conclude that the date of Paripāṭal is the same as that of Eṭṭuttokai, namely second century A. D.

NOTES AND REFERENCES :

1. Karantaikkaṭṭuraikkōvai. P. 181.
The preface of Puraṇānūru. by Dr. U.V.S. I. Ed.
2. Tol. Akat. 5. Nacc. comm; Purat. 26. Nacc. comm;
Tol. Marapiyal, 94. Pērā. comm.
3. Karantaikkaṭṭuraikkōvai. P. 184.
4. History of the Tamils. P. 155.
5. The History of Tamil Academies. P. 56.
6. Vide. Centamiḷ. Vol. XXII.
7. Lectures on Paripāṭal. P. 17.
8. History of Tamil Language and Literature. P. 29.
Prof. S. Vaiyapuri Pillai
9. History of the Tamils. P. 582. „
History of Tamil Language and Literature. P. 29 „
10. Kāviya Kālam. P. 38.
11. History of Tamil Language. P. 56. „
12. Kāviya Kālam. P. 121.
13. History of Tamil language and literature. P. 113.
14. Cf. History of the Tamils. P. 582.
15. Ilakkiyattōṛram. PP. 58, 59.
16. Ilakkiyattōṛram. PP. 60, 61.
17. L.D. Swamikkannu Pillai - Oru vilakkam. PP. 129-139
18. A history of Tamil literature by E.S. Varadaraja Iyer
19. Maṇikkavācakar Varalāṛum Kālamum. P. 749.
20. Perum. 371-373.
21. Maduraik. 40, 41, Nacc. comm. Cilap. 12-(24).
22. History of the Tamils. P. 584.
23. Maṇikkavācakar varalāṛum kalamum. P. 749. Vol. II.
24. A History of Literature. by E.S.V. Iyer. P. 236.
25. Maṇikkavācakar varalāṛum kalamum. P. 229. Vol. I.
26. Ibid PP. 440, 478. Vol. II
27. Centamiḷ . Vol. XXII. P. 397.

28. A History of Tiruppati. Vol. I. P. 52.
29. Pari. 15; 11-14;
30. Tirumāliṛuñcōlaimalai Stala Purāṇā. P. 83.
31. Tol. 393.
32. Pari. 3-31.
33. Ibid. 3-73.

III. THE STUDY OF PARIPATAI AS A VERSE

Why Paripatai is so called:

The attributes Vel, Akaval, and Kali in Veppa, Akavarpa and Kalippa denote the kinds of sound these lines produce. 'Vel' gives out ceppalalai; Akaval produces Akavalalai; Kali produces Kalippalai. But in Paripatai, the attribute 'Pari' seems to have no connection with the kind of sound produced by that verse.

What is metrical composition? (Yappu) Tolkappiyar, the ancient Tamil grammarian, says that a prosodist describes metrical composition as an art which communicates the author's idea with the help of lines composed of letters etc. Metrical composition may be classified as Patai, Uti, Nal, Vaymoli, Pici, Patai and Mutuol. Pā and Pālai are synonyms. 'Pā' means comprehensive sound. Speaking of Pā, Pāricaiyār, one of the eminent commentators of Tolkappiyam explains beautifully that it is possible for the hearer to say of what kind it is even when he hears it from a distance and when it is recited by a man ignorant of letters and words. Every form of verse has its own characteristic sound. Different sounds give rise to differing types of verse. Kaval, Tūkal, Ceppal and Tūlal determine Ācivam, Vāñcōl, Paripatai is not a separate type of verse. It is a combination of the four main types of verse - Veppa, Akaval, Kali and Vāñcōl.

Is this view of the commentators correct? Kāḷi verse also is a form of verse. In his Collatikāram, speaks mainly of only two types of words - the nouns and the verbs - though there are four in the same manner he points out principally only

III. THE STUDY OF PARIPĀṬAL AS A VERSE

What is metrical composition? (Yāppu) Tolkāppiyar, the ancient Tamil grammarian, says that a prosodist describes metrical composition as an art which communicates the author's idea with the help of lines composed of letters etc.¹ Metrical composition may be classified as Pāṭṭu, Urai, Nūl, Vāymoli, Pici, Aṅkatam and Mutucol.² Pā and Pāṭal are synonyms. 'Pā' means comprehensive sound. Speaking of 'Pā', Pērācīriyar, one of the eminent commentators of Tolkāppiyam, explains beautifully that it is possible for the hearer to say of what kind it is even when he hears it from a distance and when it is recited by a man ignorant of letters and words.³ Every form of verse has its own characteristic sound. Different sounds give rise to differing types of verse. Akaval, Tūṅkal, Ceppal, and Tuḷḷal determine Ācīriyam, Vañci, Veṇpā and Kali respectively.

Tolkāppiyar, in his Collatikāram, speaks mainly of only two types of words - the nouns and the verbs - though there are four. In the same manner he points out principally only two metres - Ācīriyam and Veṇpā - in Poruḷatikāram, even if

there are four metres by name Ācīriyam, Vañci, Veṇṇpā and Kali.⁴ Vañci is the off-spring of Ācīriyam and Kali is the off-spring of Veṇṇpā.⁵ Of the chief types of verse - Ācīriyam and Veṇṇpā, Paripāṭal has Veṇṇpā connections.⁶ Besides these four types of verses, there are two more, i. e. Paripāṭal and Maruṭpā. But they have no individuality of their own; they are merely combinations of different types of verse.

Why Paripāṭal is so called :

The attributes Veḷ, Akaval, and Kali in Veṇṇpā, Akavarṇpā and Kalippā denote the kinds of sound these lines produce. 'Veḷ' gives out ceppalōcai; Akaval produces Akavalōcai; Kali conjures up tuḷḷalōcai. Hence they are called Veṇṇpā, Akavarṇpā and Kalippā. But in Paripāṭal, the attribute 'Pari' seems to have no connection with the kind of sound produced by that verse.

The word 'Pari' means horse, running and walking. On the authority of these meanings, it has been suggested that Paripāṭal is so called from its metre which resembles the jumping, galloping and trotting of the horse.⁷ This idea is unacceptable. The word 'Pari', when used as a verb, means comprehending. So all the commentators of Ceyyūḷiyal in Tolkāppiyam have given the meaning of Paripāṭal as (பரிந்தப் பரந்த) parinta pāṇṭu, treating the word as Vinaittokai. ḷampūraṇar, Pērācīriyar and Naccīṇārkkīṇiyar mention that Paripāṭal is not a separate type of verse: It is a composition of the four main types of verse - Veṇṇpā, Akaval, Kali and Vañci.⁸ Is this view of the commentators correct? Kali verse also receives into it all types of verse as Paripāṭal does,⁹ Yet Kali is not named Paripāṭal. So, their explanation is untenable.

The line 'Inṇiyal māṇṭērcē icai paripāṭal'¹⁰ gives us the real meaning of the verse. It clearly says that musical verse is called 'Icai Paripāṭal'. Later on the attribute 'Icai' in 'Icai Paripāṭal' might have dropped out, as 'வேற்றுமை' dropped out from 'வேற்றுமை அல்வழி'. When Pēraciriyar annotates 'Ilaipu' one of the eight beauties, he mentions that Kali and Paripāṭal being very musical, have 'Ilaipu' beauty in them.¹¹ Parimēlaḷakar, the commentator of Paripāṭal, at the end of his commentary on the first verse, points out that Paripāṭal means musical verse, i.e. 'Paripāṭṭenpatu Icaippāvatalān'. Again 'uruṭṭu vaṇṇam' which belongs to music is found in Paripāṭal. As Paripāṭal is musical verse, (!caippāṭṭu) musicians set it to music. These points will suffice to confirm that Paripāṭal means musical verse.

The theme of Paripāṭal.

Paripāṭal is said to be fit to portray Akattiṇai (love theme) in Akattiṇai Iyal of Tolkāppiyam.

'Nāṭaka vaḷakkiṇum ulakiyal vaḷakkiṇum
Pāṭal cāṇra pulaneṇi vaḷakkam
Kaliyē paripāṭṭu āyiru pāṇkiṇum
Uriyataḱum eṇmaṇār pulavar'. (Tol. 999)

Giving the definition of Paripāṭal in 'Ceyyuḷiyal', Tolkāppiyar again reiterates its appropriateness to the treatment of the love theme.

'Kāmam kaṇṇiya nilaimait tākum' (Tol. 1378). But the available Paripāṭals do not deal with Akattiṇai only, they deal with both Akam and Puṇam. Knowing very well that the themes of the available Paripāṭals go contrary to the definition of Paripāṭal in Tolkāppiyam, the commentators have

deliberately tried to prove that Tolkāppiyar has said that Paripāṭal admitted of the puram theme also.¹² Iḷampūraṇar quotes a cūttiram of an unknown author under the cūttiram of 117 in Ceyyuḷiyal and emphasises that in Paripāṭal hills, rivers, and cities may be depicted.

‘Atutān, malaiyē yārē ūrenru ivarrin
Nilaiperu marapiṇ nīnkā tākum’

Yāpparuṅkala Virutti says that paripāṭal deals with love and God.

Teyvam kāmam
Maiyil poruḷām paripāṭallē
Makḷicai nuṇṇicai uriperumarapiṇ
Kāma innicaiyē yārricai ivarraic
Centurai enru cērttiṇar Pulavar.’

Pārāciriyaṇ and Nacciṇārkkīṇiyaṇ are of opinion that even the invocatory songs must have some Akam matter in them.¹³ Against the views of those commentators the Paripāṭal ode of Kaṭuvan Iḷaveyīṇaṇār deals with God, with no mention of love.

Out of twenty-two odes in Paripāṭal, fourteen, dealing with Tirumāl of Iruṅcōlaimalai and Cevvēḷ of Paraṅkunram, are invocatory songs. (Puram) The eight odes on the Vaiyai, dealing with the lovers sporting in the river, are Akam verses. In the age of Tolkāppiyar and prior to his times, Paripāṭal was employed only for the subject of Akattiṇai. Perhaps on this basis Tolkāppiyar defines that Paripāṭal should be the vehicle of love or passion. In the post-Tolkāppiyam period poets began to compose Paripāṭal verses on both Akam and Puram themes. That is the reason why the available Paripāṭals deal with both the themes. It may not be right to interpret the cūttiram of Tolkāppiyam as including these later developments in prosody. The lost Paripāṭal verses of the first and

second Sangam periods might have been the precursors which gave rise to the cūttiram of Tolkāppiyam concerning the theme.

The limits of the lines :

Tolkāppiyar restricts the minimum and maximum line limits of Paripāṭal from 25 to 400,¹⁴ From the available Paripāṭal odes, we find the minimum limit is 32 lines as found in ode (14) and the maximum limit is 140 lines as in ode (11). Tolkāppiyar might have codified the maximum limit after the Paripāṭals of the first and the second Sangam, now extinct. The limits prescribed by Tolkāppiyam for Paripāṭal, Aṅkatam, and Paṇṇatti are not to be found in the later prosodists, for they do not contemplate such categories of verse at all.¹⁵

The definition of Paripāṭal.

The paripāṭal verse adopts the characteristics of the Veṇṇpā verse, i.e. Veṇṇcīr, Iyalcīr, Veṇṇṭalai, Ceppalōcai, Aḷavati, four cīrs in every line and three cīrs in the last line. According to Tolkāppiyar, Neṭuvenṇpāṭṭu, Kuruvenṇpāṭṭu, Kaikkiḷai, Paripāṭal and Aṅkatakceyyuḷ are all treated as Veṇṇpā yāppu.¹⁶ He says in another cūttiram that without having any speciality of its own, Paripāṭal accepts all kinds of metres.¹⁷

‘Koccakam arākam curitakam eruttoṭu
Ceppiya nānkum taṇak kuṛuppākak
Kāmam kaṇṇiya nilaimait tākum’. (Tol. 1378)
‘Corcīraṭiyum muṭukiyaḷ aṭiyum
Appā nilaimaik kuriya vākum’. (Tol. 1379)

These two cūttirams reveal that Koccakam, Arākam, Curitakam, Eruttu, Corcīraṭi, Muṭukiyaḷaṭi are the parts of

Paripāṭal. Explaining 'Ceppiya nāṅkum' (Tol. 1378) Pērācīriyar points out that 'four' in this cūttiram refers to the four already mentioned in (1362) i.e. Ācīriyam, Vañci, Veṇpā and Kali. Hence according to Pērācīriyar, besides the four parts, i.e. Koccakam, Arākam, Curitakam and Eruttu, these four metres occur in Paripāṭal. Under the cūttiram 119 of Ceyyūḷiyal, Iḷampūraṇar quotes one cūttiram from the so-called Akattiyaṁ.

'Taravē eruttam arākam koccakam

Maṭakkiyal vakaiyoṭu ainturuppu uṭaittē'

From this we know that taravu, eruttam, arākam, koccakam and aṭakkiyal are the parts of Paripāṭal.

From the cūttiram of Tolkāppiyam 'Eḷucīraṭiyē muṭukiyaḷ naṭakkum' (Tol. 1322), we understand that a line can have seven feet as the maximum in certain kinds of verse. (Paripāṭal and Kali) Though 'muṭukiyaḷaṭi' occurs both in Paripāṭal and Kali verses, corcīraṭi occurs only in Paripāṭal. This is plain from Tolkāppiyam.¹⁸ Hence we cannot accept the statement of Iḷampūraṇar, that Koccakam may sometimes occur with corcīraṭi also.¹⁹

From the commentaries of Tolkāppiyam apart from the text, we gather the following points regarding the Paripāṭal verse. They are a few; yet their importance cannot be underestimated. Iḷampūraṇar writes that, contrary to the rules of Tolkāppiyam, the components of Paripāṭal may occur in full or in part.²⁰ Taravu and curitakam will intermittently mix with koccakam, and paripāṭal will end without curitakam.²¹ According to Pērācīriyar Paripāṭal can be composed without the component 'Eruttu'.²² Pērācīriyar and Naccīnārkkīṇiyar express the view under cūttiram 110 of Ceyyūḷiyal that like Kali and Vañci, Paripāṭal also should not be composed on Puṇanilaivaḷttu.

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Several forms of verse have their birth, existence, death, resuscitation and so on, even as we human beings have.²⁹ The Paripāṭal form of verse, which had been praised by the ancient grammarians and the poets in ancient times, is now extinct. New forms such as the Viruttappā, cantā viruttam, cintu, etc., were composed by later poets. So we do not find the definition of Paripāṭal in the later prosodies such as Yāpparuṅkalam, Yāpparuṅkalakkārikai or even Ilakkaṇa viḷakkam.

All the Paripāṭal odes were not edited with the names of their sub-divisions as taravu, koccakam, and curitakam by Dr. U V. S., because they are not found in that form in the original manuscripts. The first ode of Paripāṭal and the first ode of Paripāṭal Tiraṭṭu are however edited with their constituents, because they are mentioned in the commentaries of ḷampūraṇar and Pēraciriyar respectively. Perhaps this has been a safe recourse.

For the investigation of the Paripāṭal verse form, the available reference material, or the same form of literature, is scanty. The later grammarians probably had no idea of this composition. Fortunately we have only one Paripāṭal anthology among the anthologies. When it was compiled, there were 70 paripāṭals; now two-thirds have been lost to us. Therefore we are unable to make an extensive research on the subject of 'Paripāṭal as verse'. What we understand from the materials available are:

1. Paripāṭal is a musical composition; it can be played upon the instruments.
2. It is a long ode embracing different verse forms in its fold.

3. It is suited to the treatment of the love theme. Later it came to comprehend the puram theme, religion not excluded.
4. As a verse it was in vogue only in the Pāndiyā country, where the poets of the Paripāṭal odes were in the enjoyment of the Pāndiyā patronage.

NOTES AND REFERENCES

1. Tol. 1335.
2. Ibid. 1336.
3. Ibid 1259. Pērā. Comm.
4. Ibid 1362, 1364.
5. Tol. 1365.
6. Tol. 1375.
7. Lectures on Paripāṭal. P. 7.
8. Tol. 1375. Iḷam, comm. Pērā. comm. Nacc. comm.
9. Tol. 1377. Pērā. comm.
10. Pari. 11-137.
11. Tol. 1498. Pērā. comm.
12. Tol. 1378. Iḷam. comm; pērā. comm; Nacc. comm.
13. Ibid. 999. Nacc. comm;
Ibid. 1378. Nacc. comm; Pērā. comm.
14. Tol. 1418.
15. Advanced studies in Tamil Prosody, P. 41.
16. Tol. 1375.
17. Tbid. 1377.

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18. Tol. 1379.

சொற்சீ ரடியும் முடுகிய லடியும்

அப்பா நிலைமைக் குரிய வாகும்.

19. Advanced studies in Tamil Prosody. P. 120.

20. Tol. 1380, Iḷam. comm.

21. Tol. 1378. Iḷam. comm.

22. Ibid. 1378. Pērā. comm.

23. Advanced studies in Tamil Prosody. P. 132.

NOTES AND REFERENCES

1. Tol. 1385.
2. Ibid. 1336.
3. Ibid. 1259. Pērā. Comm.
4. Ibid. 1362, 1364.
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7. Lectures on Paripāṭal. P. 7.
8. Tol. 1375. Iḷam. comm. Pērā. comm. Nāc. comm.
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10. P. 11-137.
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12. Tol. 1378. Iḷam. comm. Pērā. comm. Nāc. comm.
13. Ibid. 999. Nāc. comm.
14. Tol. 1418.
15. Advanced studies in Tamil Prosody. P. 41.
16. Tol. 1375.
17. Ibid. 1377.

IV. THE PLACE OF PARIPĀṬAL IN THE SETTING OF THE SANGAM ANTHOLOGIES.

Of the Sangam classics Paripāṭal and Kalittokai have derived their names from the variety of songs used in them. Except these two classics, all the others are composed in Ācīriyam verses, and they are named by the number of lines and the number of songs etc. Among these anthologies, Paripāṭal alone has been set to music and the name of the melody of each paripāṭal is mentioned elsewhere. Narriṇai, Kuruntokai, Aiṅkuṇūru, Kalittokai and Akanānūru deal with only Akam themes; Pattirruppattu and Puranānūru exclusively deal with Puram. The treatment of both Akam and Puram is found especially in Paripāṭal. Besides, Paripāṭal differs from the others in the manner of treatment also. Reference to all the three Kingdoms of Tamiḷnādu is generally found in most anthologies. But Pattirruppattu speaks of the cēras in toto. It is more or less a historical treatise. Only the Pāṇḍiyā kings, their capital Madurai, their river Vaiyai, and their mountains Tirupparaṅkuṇṇam and Tirumā-liruṅcōlaimalai are referred to in the Paripāṭal odes now extant. It may be conjectured that Paripāṭal verse was in vogue in the Pāṇḍiyā state.

Though Paripāṭal deals with Akam and Puram themes like Pattuppāṭṭu, the method of treatment is different from that in Pattuppāṭṭu. Paripāṭal has no chance of revealing the greatness, generosity, and valour of the Patrons and the chill penury of the poets and the musicians, as we find in the 'Ārūppaṭai' forms in Pattuppāṭṭu.

Paripāṭal is the work of 13 poets and 10 musicians. No woman poet has a place in either of them.

Tolkāppiyam mentions Gods such as Māyōṇ, Cēyōṇ, Varuṇaṇ and Vēntaṇ.¹ In Puram four hundred, there is a reference to Sivaṇ, Murugaṇ, Tirumāl and Paladēvaṇ.² In Kalittokai Peruṅkaṭuṅkō has mentioned the Gods Paladēvaṇ, Paruti (sun) Kāmaṇ, cāmaṇ and Sivāṇ.³ Paripāṭal describes only two Gods viz Tirumāl and Cevvēḷ. The description is elaborate and comprehensive.

In Pattuppāṭṭu and Eṭṭuttokai, there are only a few references to Tirumāl. But six long odes in Paripāṭal and one song in Paripāṭal tiraṭṭu fully depict the omnipresent Tirumāl. These verses are the earliest sources of inspiration for the Āḷwars to compose their devotional songs with the background of music. Murugaṇ also is spoken of in Sangm literature. Murugārūppaṭai is a long ode which exclusively speaks of the greatness, valour and generosity of Lord Murugaṇ. It describes the actions of all His six heads and twelve hands. It mentions six places sacred to Murugaṇ. The Akam anthologies in Eṭṭuttokai have mentioned Murugaṇ, only which speak of the spiritual dance (Veriyāṭṭu). But Paripāṭal elaborately describes the way of worshipping Murugaṇ, Paraṅkuṇram, one of His abodes, Piṇimukam, one of His vehicles, and the various boons sought by the devotees.

The literary form of Tirumurugārrupāṭai required description of the various abodes of Murugaṇ. Paripāṭal confines itself to Tirupparaṅkunram belonging to the Pāṇdiyas. Murugaṇ's birth, His destruction of Cūrapatumaṇ, His love towards Vaḷḷi and Dēvacēnai and His grace towards devotees are portrayed in as many as eight odes of Paripāṭal. His romantic and valorous aspects have not been touched upon in other anthologies. The verses of Paripāṭal which give elaborate details about Murugaṇ truly laid the foundation for the later works like Kantapurāṇam, Taṇikaipurāṇam etc.,

Comparatively speaking, Paripāṭal, on account of its treatment of religion and God, uses more Sanskrit words than other anthologies and refers to many of the puranic stories and incarnations of God.

Paripāṭal has the maximum line limit in Eṭṭuttokai. The minimum line limit among the available Paripāṭals is the maximum line limit of Akanāṇūru. Aṅkuṇūru is an anthology of poems containing 3 to 6 lines; Kuṇutokai 4 to 8 lines; Naraiṇai 9 to 12 lines; Akanāṇūru 13 to 31 lines and Paripāṭai 32 to 140 lines.

References are in profusion about the famous rivers such as the Kāviri, the Vaiyai and the Āṇporunai in Sangam anthologies, wherein we have a brief description of water-sports of the lover with his harlot. But the descriptions of water-sports in Paripāṭal are more elaborate and interesting than those in the Sangam classics. The young and old of both the sexes dived and swam and played merrily with the surf or with the waves and eddies in the rivers. To indicate the sexual pleasure of the lovers, the Sangam poets describe the quarrels of the lady with her husband on account of his flirtations with a prostitute. Water-sports in the freshes of the rivers, are depicted in the anthologies only as a

background to depict the love theme. But in Paripāṭal the water-sports are described not necessarily as a background; they are described with various ends in view. These descriptions sometimes become as elaborate as those in 'Kaṭalāṭu kātai' in Cilappatikāram. These water-sports probably developed into the customs of 'Mārkaḷi Nīrāṭal' as described by Aṇṭāl and Māṇikkavācakar of a later day.

In the Paripāṭal age, Vaiyai was treated as a Goddess with religiosity as in the days of Iḷaṅkō Aṭikaḷ, the author of Cilappatikāram. In Cilappatikāram, Kōvalaṇ and Kaṇṇaki with Kāvunti Aṭikaḷ on their way to Madurai, on seeing the river Vaiyai, adored it as a deity.⁴ The lovers who came for the water-sports to the Vaiyai prayed to it as if to Tirumāl and Murugaṇ and bowed with their oblations and entreated boons. So it is very clear that the whole of Paripāṭal is a religious treatise dealing with Gods and Godliness. Because of the religious nature of the Paripāṭal odes, musicians came forward to set them to music and made them popular. It is after the example of Paripāṭal that in a later age, Tēvāram, Tiruvācakam, and Nālāyirappirapantam have been set to music. Paripāṭal is a pioneer in the field of hymnal literature in Tamiḷ.

Kalittokai, Kuruntokai, Aiṅkurunru, Narriṇai, and Akanaṇānūru depict the five landscapes of Tamiḷnādu in detail. This kind of description is not seen in Paripāṭal, though it treats of Akam Allegories and suggestions which may be said as necessary to express minutely the feelings of lovers and which are abundantly found in the Akam anthologies, do not have a place in Paripāṭal. puranānūru, patirruppattu and a few idylls of pattuppāṭṭu are very much useful for historical purposes, and they portray the valour and the benevolence of the patrons and kings of Tamiḷnādu. But Paripāṭal lacks this information, though it speaks of puram themes.

There are many religious terms in Paripāṭal. Its verses speak of religious doctrines, rituals, ceremonies, and festivals. Paripāṭal has linguistic peculiarities also, and they are discussed under the division 'Linguistic features in Paripāṭal'. Of the eight anthologies, it has only twenty-two odd odes in number; and hence it may be held as the smallest anthology. The style of Paripāṭal also is somewhat different from that of other anthologies, for Paripāṭal odes are in the nature of invocations. Except Nallantuvanār and Iḷamperuvalūtiyār, the other poets of Paripāṭal have not composed any song in the other anthologies. This is the only anthology, wherein the songs have been arranged according to the melody. Of the eight anthologies, Paripāṭal only does not have an invocatory song. The reason may be that no other invocatory song is necessary when the first song of Paripāṭal itself speaks of Tirumāl. We know that Pattuppāṭṭu also lacks an invocation. But the first idyll, Murugārruppaṭai, is itself an invocation. We must consider ourselves extremely lucky that we have the Paripāṭal from of verse through the Paripāṭal odes. Were Paripāṭal extinct, we should have been content with a mere theoretical definition by Tolkāppiyar of the Paripāṭal type of verse. Also we would have lost a great classic dealing exclusively with religion and God, as opposed to all the other Sangam classics. Paripāṭal has many literary aspects to its credit. In its themes, in their treatment, in verse and style in description and imagination, in their arrangement, in its melody, Paripāṭal has its own peculiarities rarely found in the other anthologies of Eṭṭuttokai.

NOTES OF REFERENCES

1. Tol. 951.
2. Puṛa. 56: 1-10.
3. Kali. 26: 1-6.
4. Cilap. Kātai XIII. 174, 175.

V. POETS AND MUSICIANS

The Poets of Paripāṭal are 13 and the musicians are 10 in number. A few of these poets have their songs included in other anthologies. It is interesting to note that some of the musicians of Paripāṭal are also Poets whose songs are also included in the anthologies. Of the paripāṭal Poets a few are Pāṇḍiyaṅ Kings. No poet in this anthology is a woman. As the Poets have described Madurai, Vaiyai, Tirupparaṅkunram and Tirumāliruṅcōlaimalai which belong to the Pāṇḍiyās, we are inclined to think that they belonged to the Pāṇḍiyā country. Their odes throw a flood of light upon the manners and customs and culture and civilisation of the Pāṇḍiyā Kingdom. These paripāṭal bards have sung ardently and enthusiastically about Tirumāl and Cevvēḷ and they have graphically portrayed the watersports on the river Vaiyai. The songs of Paripāṭal treating of religion and God may be truly called hymns as much as their authors as devotees. They have praised Tirumāl and Cevvēḷ as Supremes with no religious denominational difference.¹ The musicians too have set to music Paripāṭal hymns with ardent love of religion and a breadth of outlook.²

Paripāṭal represents the expression of the Poets' experience, emotional reactions and concepts regarding the social and

religious life of the people. In some of the poems we experience the poets' spontaneous overflow of intense feelings. The numerous similes that are found in this work are the result of the richness of their experience and their spontaneous availability for reproduction. 'Indeed only a poet can make a just and exact comparison for the first time, because only a poet has the gift to see the likeness in two things which on the surface are quite different' according to P.H.B. Lyon.⁸ This applies in no small measure to the similes employed by the Paripāṭal poets.

Their admirable skill in describing nature is seen in the picture of Paraṅkuraṁ and Tirumaiiruñcōlaimalai. In the employment of choice words and implied epithets, their mastery over language is their own. Prof. Winchester observes that in a single line, sometimes in a single epithet, the poet can flash upon our imagination a picture that shall seem filled with passionate emotion.⁴

'Pukainta neñcin pularnta cāntin' (Parl. 4—11)

'Cenru toḷukallīr Kaṇṭu paṇiminmē' (Pari. 15—34)

'Pēenīr Vaiyai' (Pari. 7—84)

'Camalppu mukam,' (Pari. 20—136)

are illustrations of this statement.

The music of the odes echoes the flow of the Vaiyai.⁵ The destruction of Avuṇās and of Iraṇyā are rhythmically portrayed.⁶ The odes of Paripāṭal employ different rhythms and rhymes for different emotions so as to produce a harmonious effect upon the readers.

We shall now see these various poetic beauties illustrated in the odes of the Paripāṭal Poets, taken up for detailed discussion.

THE POETS

1. ĀCIRIYAN NALLANTUVANĀR

Of the Paripāṭal Poets, Nallantuvanār, one of the Sangam celebrities, is the only Poet whose verses are found in Narriṇai, Akanānūru, Kalittokai and Paripāṭal. Among the Paripāṭal Poets he is the author of the maximum number of four songs. The maximum line limit (140) is also found in his ode in Paripāṭal. Among the Sangam Poets, Nallantuvanār only uses the greatest number of different types of verse i. e. Āciriyaṁ, Kali and Paripāṭal. He is the author of odes 6, 8, 11 and 20 in Paripāṭal. There is a lyric in Akanānūru (43) in the name of Madurai Āciriyan Nallantuvanār and one in Narriṇai (88) in the name of Nallantuvanār. Besides these, there are 32 odes on the littoral region (Neytaliṇai) and one invocation in Kalittokai in the name of Nallantuvanār. The Veṇṇa beginning with 'Cārriya palkalaiyum' of Antuvanār, found in Tiruvaḷḷuva Mālai, is considered not to be his composition by scholars. Antuvan is known as Nallantuvanār, Āciriyan Nallantuvanār and Madurai Āciriyan Nallantuvanār. The prefix 'Nal' and suffix 'ar' have been appended to the name Antuvan for his greatness. The line of Akanānūru 'Antuvan Pāṭiya cantukelu neṭuvarai' indicates that his name is only Antuvan. The epithets 'Āciriyan' and 'Madurai' stand for his vocation and his native place respectively.

Prof. S. Vaiyapuri Pillai is of opinion that Antuvan and Madurai Āciriyan Nallantuvanār are different from the Poet Āciriyan Nallantuvanār* and so the author of Akanānūru 43 and that of Paripāṭal 6, 8, 11, and 20 are not identical. He adds that the names of the poets of Paripāṭal are not found in any other Sangam anthologies. His statement does not find favour with scholars.

According to Prof. S. Vaiyapuri Pillai, Kalittokai and Paripāṭal belong to 8th century A.D., and Nariṇai to 3rd century A.D. But the name of the poet of Nariṇai 88 and Neytarkali is mentioned as Nallantuvanār. So it is conclusive that Nallantuvanār is the author of both Nariṇai 88 and Neytarkali. As we find the poem of Nallantuvanār is in Nariṇai (88) and the poem of Kaṇṇakaṇār who set to music Paripāṭal is in Puraṇānūru, it must be wrong to say that the poets of Paripāṭal do not have a place in Sangam anthologies. If according to him Madurai Āciriyaṇ Nallantuvanār and Nallantuvanār are different, there is no reason to hold the view that Madurai Īlattuppūtaṇ Dēvaṇ and Pūtaṇ Dēvaṇ are identical. His views seem to be empirical. In this context, it may be pointed out that Vāliyaṭaṇ and Celvakkatuṅkō Vāliyaṭaṇ are one and the same.

Antuvaṇ has been praised by his contemporary poet, Madurai Marutaṇ Īlanākaṇār in his Akanānūru (59), wherein he says Antuvaṇ has sung of Taṇparaṅkuṇram, the abode of Murugaṇ, who destroyed Cūrapatumaṇ and his kin with his long lance. So beyond doubt Āciriyaṇ Nallantuvanār is referred to in that Akam poem because he is the Poet who describes Cevvēḷ and Paraṅkuṇram in his Paripāṭal.

Seeing the similarities among the poems of Nariṇai, Akanānūru, Kalittokai and Paripāṭal of Nallantuvanār, we may easily conclude that Madurai Āciriyaṇ Nallantuvanār, Āciriyaṇ Nallantuvanār and Nallantuvanār are one and the same. But Antuvaṇ Cāttan⁹ Antuvaṇ Cēral¹⁰ and Antuvaṇ Kīraṇ¹¹ are different from the Poet Nallantuvanār. The difference is clear from the words which come after Antuvaṇ. The mention of the name Antuvaṇ without any qualification will denote only the Poet in question. This shows his popularity.

Though Nallantuvaṇār is a specialist in describing the littoral region, he depicts also the desert region in Akanāṇūru. So even when he describes the desert region, he talks about the pouring rain in the same manner as he has done at the beginning of his odes on the Vaiyai in Paripāṭal. The clouds sucking up water from the ocean, climb up, roar with lightning and deposit in a great downpour of rain linking the sky and the earth. The she-elephant which suffers from the tortuous heat of summer plunges into the water with her mate.¹² The same idea is found in his Paripāṭal poems.¹³

Antuvaṇār has only one poem of Nariṇai to his credit. It describes a hilly region (Kuriñcittiṇai). He who has skillfully painted a littoral region in Kalittokai draws a nice simile from it: the washing away of the salt-heap by heavy rain, for the pining away of the heart of the heroine in the Nariṇai poem dealing with Kuriñci.¹⁴ The same simile is also found in his Neytaṅkali.¹⁵ These similarities will again lead us to reject the view of Prof. S. Vaiyapuri Pillai that Madurai Āciriyaṇ Nallantuvaṇār, Āciriyaṇ Nallantuvaṇār and Nallantuvaṇār refer to three different persons. E. V. Anantarama Iyer¹⁶ and Ilavaṇakaṇār¹⁷ have also stated that Nallantuvaṇār, Āciriyaṇ Nallantuvaṇār, Madurai Āciriyaṇ Nallantuvaṇār are one and the same. Dr. U. V. S. corroborates the accepted view in his history of the poets of Paripāṭal that Madurai Āciriyaṇ Nallantuvaṇār, the author of the poem of Akanāṇūru 43 is identical with Nallantuvaṇār of Paripāṭal.

The editor of Kalittokai, Pandit E. V. Anantarama Iyer suggests an emendation of the name Nallantuvaṇ as Navvan-tuvaṇ. K. N. Sivaraja Pillai in his 'The Chronology of the Early Tamils' rightly says, 'that neither beauty of sound nor facility of pronunciation is improved by the proposed reading. Moreover the pandit seems to have missed the delicate phonetic

principles which guided the ancient authors in the matter of proper names.

Wherever the prefix 'Nal' or 'Na' its shortened form, occurred in ancient names, 'Na' always preceded names beginning with a hard consonant as in Nakkaṇṇaiyār, Nakkīraṇār, Nappacalaiyār, Nappālattaṇār, Nacceḷḷaiyār etc. and 'Nal' was invariably used when the names began with a vowel or a soft or medial consonant as in Nalluruttiraṇ, Nalliraiyaṇār, Nannākaṇār, Nalviḷakkaṇār, Nalveḷḷiyār etc. This invariable early usage shows that Nallantuvaṇār, as it stands, is a correct form, and needs no emendation.¹⁸

Tiru C. V. Damodaram Pillai, Tiru. N. Sivaraja Pillai and Tiru S. Vaiyapuri Pillai are of opinion that the whole of Kalittokai, containing 150 odes, inclusive of the invocation, is the work of one author by name Nallantuvaṇār belonging to the Madurai country. They point out that the same ideas and words of one division occur in the other divisions of Kalittokai. All the five tīṇais have numerous references to Madurai, the river Vaiyai and the Pāṇḍiyās. Hence the author of Kalittokai must have been only one poet. But this conception is refuted by Vidwan Venkatarajulu Reddiar with suitable reasons. He says, had the five sections of kalittokai been composed by Antuvaṇār, his name must have been mentioned at the end of his treatise. But it has not been mentioned. Naccinārkkīṇiyar, the commentator of Kalittokai, has pointed out in his commentary on Neytarkali 25 that Nallantuvaṇār has composed Neytarkali and anthologised the whole Kali. All the Anthologies of the Sangam age are the collections of verses of several poets. So this Kalittokai, one of the eight anthologies, must be the collection of poems by various authors. As we see the similarities of ideas and words in Kalittokai, we may see them in the other anthologies too. Like Kalittokai, Paripāṭai

has references to Madurai, the Vaiyai, and the Pāṇḍiyā sovereigns. So we have to say that Paripāṭal was composed by only one poet. Yet we know that it is not true.

Some scholars suggest that every division in Kalittokai might have been composed by various poets. The ideas of Neytarkali have similarity with those of the Paripāṭals of Nallantuvaṇār. Hence it is better to conclude that Nallantuvaṇār is the author of Neytarkali. The similarities of Neytarkali with those of Paripāṭal are as follows:

The comparison of the droning of the beetles to the music of the lute;¹⁹ the using of the garland by the lady as a weapon with which to beat her lover;²⁰ swearing by sacred things like sea, river or mountain;²¹ referring to the darkness that envelops the world after the sun has sunk behind the hill;²² alluding to the Pāṇḍiyā King;²³ the clouds collecting water from the sea and pouring down showers;²⁴ calling Lord Sivā 'Ātiraiyān'.²⁵ etc.

In the Paripāṭal of Nallantuvaṇār and in his Neytarkali we find that incidents have been dramatised.²⁶ In Neytarkali before proceeding with the main theme, Nallantuvaṇār gives a fitting background by describing the dusk after the sunset.²⁷ In Paripāṭal Nallantuvaṇār, before beginning to describe the Vaiyai in spate, prepares the reader by giving an account of the rains.²⁸ The dramatising of these incidents and creating a proper background point to the conclusion that Neytarkali and Paripāṭal must have been composed by one and the same poet Nallantuvaṇār.

The native place of Antuvaṇār is considered to be Madurai. The attribute 'Madurai' in Madurai Āciriyaṇ Nallantuvaṇār and his praise of the Pāṇḍiyā King of Madurai, Tirupparankuṇram, and the river Vaiyai make us think that the poet is a native of Madurai. In his poem there is no reference

to any other city except Madurai, to any other river except the Vaiyai, to any other king or patron except the Pāṇḍiyā king.

The epithet 'Āciriyaṇ' in Āciriyaṇ Nallantuvaṇār indicates that his avocation may have been teaching. Dr. U.V.S. says that it is a general attribute to indicate a great educationist²⁰. But Piṇṇattūr A. Narayanasami Iyer has written that the poet, having been a Brahmin, was called Aciriyar Nallantuvaṇār. He adds it was the custom then that the attribute 'Aciriyar' was appended only to Brahmin Poets.²¹ This view is questionable. He says in Neytarkali that the man who does not help the very person from whom he had taken similar help in need, wanes like the knowledge of a student, who does not help his teacher when he was badly in need of money.²¹ This kind of simile may be taken as indicative of his teaching occupation.

Nallantuvaṇār has a catholicity of religious outlook. His invocation in Kalittokai of Lord Sivā and his Paripāṭal song (8) on Cevvēḷ and his mentioning of Tirumāl in Neytarkali²² are ample testimonies.

Antuvaṇār is a great astronomer too, as revealed by Paripāṭal (11). The poem is very helpful to fix his date. Besides that ode, the passage in Neytarkali,²³ where the Poet says that the heroine looks pale like the moon before the sun at noon is also helpful to reveal the astronomical skill of the Poet, according to Somasundara Desikanar.²⁴

Nallantuvaṇār enjoys recognition as a poet of the maritime region, but he has also poems dealing with the mountainous region and the arid region in Narriṇai and Akanāṇūru respectively. Except his one ode on Cevvēḷ, all his poems in Paripāṭal and other anthologies belong to Akattiṇai. In his song on Cevvēḷ too, there is reference to Akattiṇai. Hence

he may be called an Akam Poet. No song of his is found in Puram literature such as Puranānūru or Patirruppattu.

Nallantuvaṇār has the praise of his contemporary, Marutaṇ Iḷanakaṇār, in his Akam poem as 'Antuvaṇ Pāṭiya Cantukeḷu Neṭuvarai Kambār, the eminent poet, beautifies Kārkālappatalam in his Rāmāyaṇā with many similes and descriptions taken from Neytarkali.³⁵ Pēraciriyar and Parimēlaḷakar, the illustrious commentators, have taken lines from his poems to explain the meaning of some passages in Tolkāppiyam Tirukuraḷ, and the Sangam classics. Naccinārkkinīyar, in his commentary on Kalittokai³⁶, has spoken highly of this famous poet Nallantuvaṇār.

Of the four odes of Antuvaṇār in Paripāṭal, one is about Cevvēḷ and the other three are about the Vaiyai. In his poem on Cevvēḷ, this Poet describes and praises Taṇparaṅkuṇram. The Paraṅkuṇram is comparable to the Himalayas, for it is here that Gods like Tirumāl, Siva, Brahmā, and Indrā congregate to pay respects to Murugaṇ. The tarn is like the lotus tank in which Murugaṇ had his birth. The thunder of the clouds reverberates like the roaring of the elephant on which He sometimes appears. The cocks crow in answer to the elephants' roar. All these sounds are beautifully echoed by the hill. The humming of the bees and the beetles in that hill is like the music of the lute. The Koṇrai, Kāntaḷ, and many fragrant bunches of flowers blossom in that hill, wherefrom the breeze blows. The beating of the drums is as beautifully pleasant as the noise of the dashing waves, the thundering of the clouds, and the thunderbolt of Indrā. The hill echoes this sound too.

The people of Madurai proceed to Paraṅkuṇram to worship Cevvēḷ with sandal, flowers, fragrant fumes, the ever-burning lamp (நத்தா விளக்கு) drum, peacock and the elephant

by name Piṇimukam. Some people pray to Cevvēḷ and solicit boons from Him that their dreams of embracing their lovers should be realised, and that Vaiyai should be flooded, so that the lovers can have water-sports. Some entreat Cevvēḷ after presenting their offerings to Him that they should become pregnant. Some pray that their husbands should attain wealth, some seek Him earnestly that their husbands should achieve victory on the battlefield. Paraṅkunṛam is thus filled with the echoes of the rhythmical singing and dancing going on there. The lovers play in the tank of Paraṅkunṛam. Antuvaṇār also points out that Cevvēḷ was born to Umā by Lord Sivā and that the Kaṭampu tree is sacred to Him.

Like his other poems, this poem too on Cevvēḷ speaks of love. The hero says that this hill, Paraṅkunṛam, offers the bliss of Kaḷavu and Karpū like women. The heroine says that the hero has close contact with prostitutes very often and so still has on him their odour. So, she asks him to give up his pretence that he is honest. The hero swears on the grove by the side of Vaiyai, on Paraṅkunṛam, and on the Brahmins, to prove his purity. He asserts that he has no contact with harlots, and the smell from his body is because of the wind blowing through the fruits and the flowers of Paraṅkunṛam. Intruding upon their conversation, the lady companion tells the hero that the heroine is the only daughter of her parents and so he must not swear by Murugaṇ. for if he swears falsely, the lance of Murugaṇ will hurt him and the heroine will die. Then he touches the sands of the Vaiyai and the foot of Paraṅkunṛam and affirms his good conduct. The heroine warns the hero not to take oath on Murugaṇ, his peacock, his lance, his consort Valli, his abode of Paraṅkunṛam or the sands of the Vaiyai, though he may take oath on Brahmins. The hero swears that he has not separated from the heroine because of a prostitute, and has not committed any transgression, and

so his oath is not false. Then the hero directs the lady companion of the heroine and her servant-maids to Cevvēl, to pacify His wrath which has caused the misunderstanding of the heroine about his conduct, by offering flowers and sweet music. The lady companion tells the hero that his very words prove that his oath is false. She adds that before the ire of Murugaṇ destroys him for his false oath on Him, the heroine herself will worship Murugaṇ by ringing the bell and pacify His anger.

At the end of this verse, this poet exhibits his desire that though the rest of the world may suffer from drought, the torrents in Paraṅkuṇṇam should be always in spate.

Of the eight poems on the Vaiyai in *Paripāṭal*, three have been composed by Nallantuvaṇār. So his poems stand us in good stead in understanding the water-sports and other love aspects. In every song on the Vaiyai, the poet at the outset describes the shower of rain. The clouds taking water from the ocean pour torrential rain on the mountains as they break into pieces. The Vaiyai swells. The mountainous creatures feel sorry, the peacocks scream, the mountains get washed, many torrents flow down. The rain washes the bloody tusk of the elephant which has fought fiercely with the tiger. Even as eminent poets have praised it, the Vaiyai flows and overflows quickly the fields, so that cultivation is easy. This poet calls the river 'flowery Vaiyai'. (பூமலி வையை) because it washes away many flowers such as Punṇai, Curapunṇai, Caṇpakam, Ilavu, Kūviḷai, Vēṅkai, Cevvalari, Kāntaḷ, Ceṅkāntaḷ and Nīlam. These flowers are taken by the river to Tirumarutamunṇurūrai, which seems to the poet as a flower mantap. The people gather the multi-coloured flowers there. The collection also looks like the costume of the Goddess Vaiyai, or the neck itself of the earth Goddess who

drinks toddy. The Vaiyai flows swiftly, carrying various flowers, honey and fruits from the fields and from the forests beside the river. So the Vaiyai is full of the smell of the flower, the smell of the fruit and the smell of the earth. The fragrant grove too longs for the smell of the river. The Vaiyai in spate informs the people of Madurai that in Tirupparāṅkūṇam the hero and the heroine enjoy themselves, where the torrent sings a lullaby and the blowing wind accelerates their passions. The waves of the Vaiyai break its banks. The people of the villages near the river are informed by tomtom to protect themselves against the flood. Hearing the sound of the flowing river through the sluices the people of Madurai hasten for water sports. In their haste some tether their horses to the boat-shaped cars (Vaṅkam) and mount on them, thinking they are chariots. Some time their oxen to the chariots mistaking them for boat-shaped cars. The saddles of the horses are used for the elephants. Some lead them without decorating them with ornaments in forgetfulness. The men who bedeck themselves with ornaments of women and the women who adorn themselves with the ornaments of men in confusion, reach the Vaiyai in time and get comfortable places from which to view the river in spate and enjoy water-sports. Those who have taken some time to adorn themselves properly feel sorry that they have not been able to get such places of vantage.

Just as the crescent moon grows and sheds its beneficent light everywhere, the Vaiyai in spate, by inundating the fields, benefits the world. Though the flood abates in the dry season, it never goes dry completely; it is like the dark half of the moon, but not like the new moon. The poet compares the lovers who give up the sweet clandestine course and follow the natural course of married life to the river Vaiyai which runs alone towards the ocean (her husband), leaving her birth place in the mountain. Then the people of

Madurai pray to the Vaiyai not to drain into the ocean. They go to the Vaiyai and impede its flow by bathing in it. This is like the kinsfolk in the desert resisting the elopement of the couple. Thus Antuvanār presents nice similes from love, while speaking of the river Vaiyai, a puram subject; just as he gives Puram similes while talking about love in his Neytarkali.⁸⁷

The people who repair to the Vaiyai in chariots, on elephants, and horses to take part in the water-sports take with them flowers, fragrant fumes, fire, and other oblations. They also carry along with them spears and daggers made of a variety of shrub (Neṭṭi), which they whirl. Some spray red water with a bamboo syringe. Some take garlands and fling them at each other. Hence the Vaiyai seems to the poet to be a battle-field and the materials used for play, such as the syringe and the horn, seem to be weapons used in battle.

When the young and the old play, their sandal pastes, perfumed oils, and fragrant flowers drop into the river and make it fragrant. Seeing the muddy fragrant water, the Brahmins return without bathing. The Vaiyai washes away the garlands of the men and the women, fruits, unripe fruits, roots and tubers. The low class people pour toddy into the river. So the Vaiyai changes its colour and loses its beauty. Therefore some people return without taking part in the sports. In summer the river Vaiyai is so clear that it reflects very well the automobile car of heaven, but in winter it is muddy.

The women who start to Vaiyai tell their husbands to wear jewels appropriate to that occasion. On reaching the river they plunge in the waters. Their ornaments and garlands mingle with each other. Even as the desire in their hearts to

indulge in the sports breaks their determination not to embrace each other openly without shyness, the Vaiyai breaks the dam as strong as the mountain.

In his poems on the Vaiyai Antuvanār portrays a few love incidents. The hero plays water-sports in the Vaiyai with his mistress (Irparattai). Knowing this, his harlot (Kātarparattai) gets angry with him. The hero presents a sprout as a gift to her to pacify her bickerings. She refuses to accept it, saying that it was first intended for his new concubine, not for her. She adds that he has no love for her now. The sprout given to her previously was fresh, but now it is faded because it had been first given to his mistress, and then when it was refused by her, it has been given to the harlot. The hero replies that it was fresh. As he had to swim across the river in floods, the sprout has faded away. He repeats his words by taking oath on Tirupparāṅkuraṁ. Then he refers to the flood in Vaiyai and dwells on its majestic floods. The Kātarparattai gives it an interpretation that love is like the flood in the Vaiyai and tells him that love is never constant, it waxes and wanes. So the statement of the hero that love and flood are similar is correct. She adds that he has committed a mistake by taking an oath hastily. She warns him not to take any oath thereafter. The Vaiyai is flooded with water in winter, but dries up in summer. His love is likewise too. Just as the raft follows the directions of the current, he loses his heart to every attractive woman he comes across. In the Vaiyai, though the sluice in the dam is closed, the water oozes out. In the same way, the mistress sheds tears though the hero stays with her for sometime to wipe away her affliction. Hence the harlot directs him to hasten to stay with his mistress. The hero supplicates that when he was bathing in a tank, a girl who was standing on the bank plunged into the water and fell upon him un-

consciously. He suddenly went to her succour, but she got up even before he could help. So it was evident that she had not attained puberty. He calls upon her to say if any other girl had embraced him and if so in what river he had sported with her. The prostitute answers that the river is the Vaiyai. The hero points out her mistake for he said he was playing water-sports only in a tank, not in the river Vaiyai. Then he touches Paraṅkuṇṇam and swears on it.

At that time an old woman tells the prostitute, that if she prolongs her quarrel, the bliss of love will be destroyed. So, she asks her to forget her bickerings and play water-sports with him. If the hero felt that she was too serious about her bickerings, she could be left alone. How could she think of going in the night to meet him? It was not proper for women to go beyond certain limits in their quarrels. The prostitute realises her mistake. Both the hero and the concubine drink toddy and they indulge in repartees and play sports in the Vaiyai. Learning of all these incidents about her hero, the heroine gets indignant. The hero sends a dancer (Virali) to the heroine as a mediator, to pacify her ire. The heroine turns down his request and prays to the Vaiyai with the words, 'May you never lose the power of inducing love in the hearts of those who frequent you for water-sports'.

During the water-sports, a lady wearing a blue flower on her ear looks at another woman wearing the sprout of Asōku. The blue flower shines like the sun, before the glitter of the Asōku sprout.

Another lady, saying that she has four eyes, for wearing two blue flowers on her ears, places a mark on her forehead, making it look like the fiery eye on the forehead of Korravai.

When a lad is swimming with the help of the plantain stem in the Vaiyai, he sees a girl and loses his heart to

her at once. He gets tired. He is unable to swim to the place where she is standing. But he is dragged along by the current in its own direction. On seeing his predicament the girl, leaving her parents and friends, follows him. At this juncture, her mother asks her not to go there alone and be with her. The interference of her mother afflicts her very much.

The people adorn themselves with garlands and wreaths, ornaments and jewels, and go to the Vaiyai. Among them a lady companion of the heroine sees there a prostitute wearing the garland and bangles of the heroine, presented by the hero. On seeing the lady companion, the hero feels ashamed. The prostitute hides herself among the multitude. The lady companion and the heroine try to find her out. At that time, the harlot turns to ask the reason for their following her. The heroine is perplexed, and stands still without speaking any word. The lady companion scolds the prostitute and says to her that the cultivators never leave the ox, without using it for ploughing, which meant that the lady companion and the heroine would never leave the hero, without taking him home. Some old women approach the harlot and ask her to worship the chaste heroine, who is capable of removing all the evils of the people who think of her. She refuses to do so, because it is a disgrace for one to worship one's enemy. The heroine asks the harlot if the garland and bangles she is now wearing were not pilfered jewellery. She wants the harlot to tell her the person who presented them to her. The prostitute replies that the hero has presented them to her because of his love for her, he may present to her even the anklet on another day. He is her lover as much as the heroine's. So the hero is the pilferer, not she. Some women interfere and tell the harlot that the jewels presented to her by her lover, no doubt, could be

hers. Then they turn to the heroine and say that it is very difficult to prevent a husband from seeking the prostitute. They advise the heroine not to get angry with her husband. Chaste women praise and worship their husbands, though they reproach them. It is as impossible to prevent the adultery of husbands as it is for chaste women to live without them in spite of their adultery. Love vacillates; it is never constant. Thus the Vaiyai causes bickerings among lovers. The women get infatuated with love and toddy. They sport in the river and unite themselves with their separated lovers.

In the winter month Mārkaṭi, on the sacred day of Tiruvātirai, the learned Brahmins begin a festival in honour of Lord Sivā, also known as 'Ātiraiyāṇ'. The older women-folk of the community teach the young girls how to perform the religious austerities. They bathe in the early morning and pray to God that it must rain well so that the world may prosper.

Then they go near the fire of oblation made by Brahmins and warm themselves and dry their clothes before it. Their offerings (Avi) to the sacred fire go to the Vaiyai. The young girls, by having frequently restrained the five senses, now get the honour and privilege of bathing in the Vaiyai in the month of Tai (தை), accompanied by their mothers. Thus this poet describes the bathing of young girls in the month of January - February. (தைந்நீராடல்)

In the poems of Nallantuvaṇār, there are a few natural descriptions. The buds of 'Kāntaḷ' (gloriosa superba) are like the folded hands of girls, and their blossoms are like the broad hoods of the infuriated cobras and the unfurled umbrella. The torrents are full of flowers fallen from the trees and from the bushes. The waters which flow along with the flowers through the sluice seem like the waters rushing from

the raised trunk of the elephant. When a beetle sits on an attractive flower, a lady plucks it. The beetle gets irritated and in ire it stings her. Thus the anger of the beetle is well described by the poet.

People present offerings to the Vaiyai for blessings. Some pray for the breasts of their lovers. Some make entreaties that their lovers should never separate from them like the beetles which, after tasting honey from the flowers, leave them alone. Some wish to be ever young with their consorts without being called old, and prosper among their kinsfolk. The young girls now playing in the river Vaiyai in the month of Tai (தை) as a reward for their good deeds done in their previous birth, pray that in the next birth too the same enjoyment in the Vaiyai should be granted to them.

Two more points about the poet deserve to be mentioned. He praises the Vaiyai as a cool and sweet river celebrated in Tamil 'Tamiḷ Vaiyait taṇṇampunai'.⁸⁵ He coins a new word 'Kāṭalaṅkāmaṃ'⁸⁶ in his poem, which is equivalent to 'Kāṭarkāmaṃ'⁸⁷ used by Kuṇṇampūtaṇār.

2. IḷAMPERUVALUTİYĀR

Iḷamperuvalutiyār, the author of the fifteenth Paripāṭai, is one of the four poets who have sung on Tirumāl. The word Valutiyār in Iḷamperuvalutiyār itself denotes that he belonged to the Pāṇḍiyā dynasty. Having attained greatness even in his youth, he might have been called Iḷamperuvalutiyār. Hence this does not seem to be a proper name. The author of Purāṇānūru 182 is said to be Kaṭaluṇmāynta Iḷamperuvaluti. Are these two Valutis identical? Prof S. Vaiyapuri Pillai is of opinion that Iḷamperuvaluti and Kaṭaluṇmāynta Iḷamperuvaluti could never be identical.

He adds that Kaṭaluṇmāynta Iḷamperuvaḷuti must have been a Jain, as the plural 'Indirar' in his verse Puram 182, and the highly ethical tone of the poem, indicate.³⁸ Indra is one of the celebrated Gods of the Hindu Pantheon. Hindu mythology refers to the existence of many Indras. Tirunāvu-kkaracar, a great poet and devotee of Saivism, clearly says that Indras are as numerous as the particles of sand in the Ganges³⁹. Indra's amītam may be taken as a reference to the nectar got by the Devās. Every religion has its own highly ethical value. It does not belong to any particular religion. Therefore the view put forth by Prof. S. Vaiyapuri Pillai can be rejected. Kuḷamurrattut tuñciya kiḷḷi vaḷavan and Kiḷḷi vaḷavan are identical. Because of the attribute, 'Kuḷamurrattut tuñciya' Kuḷamurrattut tuñciya kiḷḷi vaḷavan is not different from Kiḷḷi Vaḷavan. In the same way Kaṭaluṇmāynta Iḷamperuvaḷuti may not have been a different person from Iḷamperuvaḷuti. After the death of a poet, it was the custom then to prefix the name of the place where he died to his name. Hence it is acceptable that both the vaḷutis could be identical. Dr. U. V. S., our illustrious editor, in his history of the poets of Paripāṭal has mentioned that the two vaḷutis are the same, because the names are similar. Moreover, both Puranānūru 182 and Paripāṭai 15 are characterised by the same spirit of benevolence.

The author of Narrīṇai 55 and 56 is Peruvaḷuti. Is this Peruvaḷuti the same as Iḷamperuvaḷuti or Kaṭaluṇmāynta Iḷamperuvaḷuti? Dr. U. V. S. opines that peruvaḷuti and Iḷamperuvaḷuti are two different poets, as the term 'Iḷam' is not found in Peruvaḷuti. But Piṇṇattūr A. Narayanasami Iyer, the famous commentator on Narrīṇai, in the history of Narrīṇai poets, has pointed out Peruvaḷuti, Iḷamperuvaḷuti and Kaṭaluṇmāynta Iḷamperuvaḷuti are the same. If we accept his conclusion Iḷamperuvaḷuti will be the author of four poems i. e.

Puram 182, Nariṇai 55 and 56 and Paripāṭal 15. Then his verses cover both Akam and Puram tiṇais.

The epithet 'Kaṭaluṇmaynta' makes us think that death occurred to ḷamperuvaluti when he was sailing in a ship.⁴⁰ As he ardently adored the Tirumāl Cōlaimalai, he is considered to be a Vaishnavite. Maruttuvan Nallaccutanār set to music his Paripāṭal song.

Paripāṭal 15 celebrates in verse the glory of Tirumāl and describes vividly Tirumālirūṇcōlaimalai. The poet says that there are many mountains and hills, whose greatness it is impossible to recount in verse. Among these mountains and hills those which help men to get food with which to relieve hunger are very few. Again few are the mountains with cloud-capped tops and few are the ponds with flowers sacred to Tirumāl. Of these few the most outstanding is Tirumālirūṇcōlaimalai in which Kaṇṇan and Paladēvan reside. This ode gives us an interesting idea that at the time of Paripāṭal, the Almighty was worshipped here as Kaṇṇan and Paladēvan. Their complexion is compared to sea and Mirage; and even as the word and its meaning are inseparable their divine dispensations to humanity were the same. He stresses in this verse that without the grace of this God, who wears the garland of basil (tuḷāi), no one can get the bliss of Heaven. If we want to attain that bliss easily, the best way is to praise and adore the Tirumālirūṇkunram. Tirumālirūṇcōlaimalai is portrayed as well as its tarn in graceful phraseology. This hill and its tarn with blue lily (Nīlam) seem to ḷamperuvalutiyār as Tirumāl in colour and therefore could be the object of worship. He entreats us to consider the hill as the destroyer of all afflictions. He asks those who are unable to go and worship Tirumāl on that hill at least to turn in that direction with parents, wives and children for a gaze. The phrases, 'Niṇaimiṇ māntir', 'ceṇru toḷukallir kaṇṭu

paṇiminmē' 'Teyvam pēṇit ticai tolutanir cenmin' reveal the poet's ardent love of Tirumāl and eagerness that others should enjoy that heavenly bliss which he enjoyed.

It may be apparent that this verse may have inspired the many devotional songs of the Āḷwārs of Nālāyirappirapantam. At the end of the poem ḷamperuvalutiyār says that he worships and praises Kaṇṇan and Paladēvan now, so that in his next birth he may be born and reside at the foot of the hill.⁴¹ Perhaps taking up this idea, Kulacēkarāḷwar in his Perumāḷ Tirumōḷi desires that he should be born as a stork or fish or a tree or any species in Tiruvēṅkaṭamalai in his next birth, so that he may be very near God and so worship Him in perpetuity.⁴²

Like Paripāṭal, Puranānūru 58 has mentioned both Kaṇṇan (Māyōṇ) and Paladēvan (Vāliyōṇ) as inseparables. From this, we can safely infer that these two Gods should have been worshipped together during the Sangam Period. In the hymns of the Āḷwārs which belong to the post-Sangam Period on Tirumāliruṅcōlaimalai Tirumāl alone is mentioned and there is no reference to Paladēvan at all. Hence these Gods must have been separated after the Sangam period. The mentioning of both the Gods together in Paripāṭal 15, helps us to fix the date of Paripāṭal. The poem is unique in mentioning all the five weapons i.e. conch, disc bow, sword and mace sacred to Tirumāl.⁴³ The author seems to have been fond of punning on the different connotations of the same word as is seen in the following line :

'Cilampir Cilampicai Ōvātu' (Pari. 15-44)

In Puranānūru ḷamperuvalutiyār says that the world continues to exist because of the men of character in it. The same idea is to be found in Tirukkural.⁴⁴ Puram 182 defines the men of character mentioned in Kuraḷ 996. Were it even the draught

of immortality, the great would not drink of it alone, with a guest in waiting; they never despise anybody; they are ashamed of unworthy deeds; they try their best to keep away from evil; they are prepared to stake their lives for fame. They would discard even a whole world, if infamy they would face. They possess an equanimity of mind. They care not for their own interests; all their concern is only the welfare of others.

3. KAṬUVAN IḻAVEYINANĀR.

Kaṭuvan Iḻaveyinaṇār has three Paripāṭal verses (3, 4 and 5) in his name, two (3 and 4) about Tirumāl and one (5) about Cevvēḷ. His name is found as Kaṭuvan Iḻaveyinaṇār in one text. The word 'Eyiṇ' in Eyiṇaṇār or Eyiṇār indicates that he belongs to a family of hunters. Kaḷārkkīraṇ Eyirriyār, Kuṛamakaḷ Kuri-Eyiṇi and Kuṛamakaḷ Iḻaveyiṇi are women poets of the Sangam age hailing from this tribe. Eyirriyaṇār, Eyiṇ-antaiyār, Eyiṇantai makaṇ Iḷaṅkīraṇār, Pullārrūr Eyirriyaṇār are the poets belonging to that tribe. The word 'Kaṭuvan' seems to be the name of the village of Iḻaveyinaṇār. Two more poets belonging to that village are Kaṭuvan Iḷamaḷḷaṇār and Kaṭuvan Maḷḷaṇār⁴⁵.

Iḻaveyinaṇār's two odes on Tirumāl were set to music by Peṭṭaṇākaṇār and the one on Cevvēḷ by Kaṇṇaṇākaṇār. There is a verse in Narriṇai 263 in the name of Iḻaveyinaṇār. It is doubtful if both Kaṭuvan Iḻaveyinaṇār and Iḻaveyinaṇār are identical.⁴⁶ As the style of the Paripāṭal differs from that of Narriṇai, Iḻaveyinaṇār should have been a different poet. The epithet 'Kaṭuvan' also makes the idea clear⁴⁷.

Of the four poets who composed their songs on Tirumāl, only Kaṭuvan Iḻaveyinaṇār has mentioned most of the incarnations of Tirumāl and introduced mythological stories connected

with Him. Kirantaiyār refers only to the mythological story of destruction of Avuṇās, and Nalleṭuṇiyār has mentioned only one incarnation of Tirumāl, 'Varākavatār'. But Kaṭuvan ḷaveyiṇaṇār refers to as many as five incarnations i.e. Varākam,⁴⁸ Naraciṅkam,⁴⁹ Vāmaṇam,⁵⁰ Kaṇṇaṇ,⁵¹ Paladēvaṇ⁵²

The mythological stories mentioned by the poet are as follows:

Tirumāl as swan dives into the flood and rising shakes the waters off its wings. Then the water of the deluge recede.⁵³

He distributes nectar to the Dēvās.⁵⁴

He destroys utterly the Avuṇās.⁵⁵

He dispels the arrogance of Garuda.⁵⁶

Brahma, the creator, is born from the lotus flower which blossoms from the navel of Tirumāl.⁵⁷

Speaking of Lord Muruga, other poets have mentioned only the story of the destruction of Cūrapatumaṇ, whereas Kaṭuvan ḷaveyiṇaṇār has also mentioned the defeat of Indra by Muruga. He describes in detail the birth of Murugaṇ. He says that Agni, Indra and Yama producing Cock, Peacock and goat respectively from their bodies present them as gifts to Cevvēḷ. Since Kaṭuvan ḷaveyiṇaṇār describes many incarnations of Tirumāl and refers to several mythological stories connected with Him, we may conclude that the age of this poet belongs to a posterior period among the Paripāṭal poets. As the poet is mainly concerned with describing incarnations and Puranic stories, there is not much scope for natural description in his verses. His verses have led some scholars to fix a later date to Paripāṭal. The poet also mentions Aṭṭamūrtās, the four kinds of Vyūkās, thirty three Dēvās, eleven Rudrās, twentyfive kinds of Saṅkya Philosophy

and the destruction of the three castles by Lord Siva. Though he has sung of Tirumāl in particular he asserts that He is Muruga, Brahma, and Siva.^{5 8}

All the Trinity are merely different names for Tirumāl, to whom he is so much devoted. Perhaps it is this idea which makes the poet talk of the banyan tree and the Kaṭampu tree (*Eugenia racemosa*) which are the abodes of Siva and Muruga respectively, as the abode of Tirumāl too.

“Ālamum kaṭampum nalyarru naṭuvum
Kālvalak karunilaik kururamum piravum
Avvavai mēya veruveru peyarōy” (Pari. 4 : 67-69)

Hence we come to know that Tirumāl by various names exists in various places. The poet has assigned to Tirumāl many insignia which are usually assigned to other Gods like Paladēvan and Murugan.

‘Ninnonruyar koṭi panai
Ninnonruyar koṭi nāñcil
Ninnonruyarkoṭi yānai’. (Pari. 4 : 38-40)

Addressing Tirumāl who pervades every object of the universe, the poet in this sublime passage beautifully describes the Lord in the following words.

‘In the sun is your wrath and brightness
In the moon your mercy and your tenderness
In the cloud is your munificence and benevolence
In the earth your protection and your patience
In the flower is your fragrance and brilliance
In the water is your appearance and praise
In the sky is your divine form and voice
In the air is your incarnation and disappearance’.

In another invocation, he says, that He is manifest as heat in fire, as fragrance in blossoms, as lustre in stone as truth in word, as sweetness in virtue, as strength in vigour, as the Arcanum in the vedas, as the source in the elements, as the light in the sun as the grace in the moon. He is the essence of all. This pantheistic conception of Nature which is almost deification is only very rare and is not at all characteristic of the age.⁵⁹

The same idea is again emphasised by this poet in his odes. The ideas that Tirumāl has neither foes nor friends and that He is manifest as the light in the sun and as the grace in the moon have been found twice in his songs,⁶⁰

At the end of the verse on Cevvēḷ, the poet has mentioned his dislike of wordly things and attachment to spiritual life.

“Poruḷum poṇṇum pōkamum ‘Yāam Irappavai alla ninpā i
Aruḷum aṇpum araṇum mūṇrum
uruḷiṇark kaṭampin olitā rōyē” (Pari. 5: 78-81)

The Antāti totai also is found in the following:

“Payantōḷ iṭukkaṇ kaḷainta puḷḷina i
Payantōḷ iṭukkaṇ kaḷainta puḷḷin
Nivantōṇ kuyarkoṭic cēvalōy”. (Pari. 3: 16-18)

Tirumāl's sway over the universe is happily delineated in the ordinals of the second and third lines.

‘Aruḷkuṭaiyāka aramkōlāka
Iruniḷalpaṭāmai mūvēḷulakamum
Oruniḷalākkiya ēmattaimātō’ (Pari. 3: 74-76)

As he addresses Tirumāl as ‘Tolliyal Pulava’, Nalliyal-p-pāṇa’ ‘Iṭavala’ and ‘Kuṭavala’ we may infer that Tirumal repre-

sents the three kinds of Tamil (Muttamil). ⁶¹ His faith in Tirumāl and Cevvāl is so ardent that he has the greatest detestation for the atheist. He declares that he who does not believe in rebirth is a dunce.

The incarnation of Naraciṅkam is beautifully portrayed in his ode. The wrath of Iraṇya when his son, Prahalāta, praises Tirumāl is brought out well by the poet's saying that sandal paste on his breast has dried up with the heat of his indignation. Tirumāl making His appearance from the pillar with fury, kicks Iraṇya on his broad bosom and with the nail of his fingers tears him to pieces.

“Inna linnarō ṭiṭimura ciyampa

Veṭipaṭā voṭitūṇ taṭiyoṭu

Taṭitaṭi palapaṭa vakirvāytta vukiriṇai” (Pari. 4 : 19-21)

The passage is vibrant with the fury of the Naraciṅkam incarnation. The broken Pillar and the mascerated body of the victor-victim fall down at the same time, on Tirumāl's appearance.

The poet describes Tirumāl as ‘Evvayinōyum niyē’ which means, all pervading one. This is equivalent to the Sanskrit word ‘Vishnu’.

4. KARUMPIḷLAIPPŪTANĀR.

Of the five poets, who have composed their songs on the Vaiyai, Karumpiḷlaippūtanār is one. He has described at length, with masterly strokes in his Paripāṭal poem (10), the freshes of the Vaiyai, which was celebrated with festivals marked by large crowds and unusual enthusiasm. His poem is found only in Paripāṭal. Those who took part in water-sports in the Vaiyai worshipped the holy river by offering

flowers, garlands, and fragrant fumes. Besides they took with them conch, crab, shrimp, and a kind of fish (Vāḷai) made of gold and dropped them into the river with cries of 'Polika and Viḷaika' meaning that they should increase and multiply in the river and that the river should be a source of fertility.

'Nattoṭu naḷḷi naṭaiyiravu vayavāḷai

Vitti alaiyil viḷaika polikenpār'. (Pari. 10:85, 86)

The custom of offering golden fish, crab, and shrimp is found only in his poem. The damsels who repaired to the Vaiyai for the festival were in their pre and post puberty years of age. The words 'Mukaipparuvattar' and 'Alarvāyaviḷn-annār' are both derotative and connotative.

From his poem, we know that it was the custom to inform the people by beat of drums about the impending floods. Those, who went to the waters for sports, beautified the river Vaiyai with rich oblations of garland, musk, and jewels. In addition, they fed the Vaiyai with toddy. They believed that it was a blessing to bathe in the waters of the Vaiyai and the bath added to their grace; and they prayed for the same grace even in the next life.

Among the people who thronged to the Vaiyai were fast, medium and slow walkers; but they were all forced to proceed with measured steps and slow, perhaps resounding rhythm and cadence. The slow movement of the people is compared by the poet to the harmonious blending of differing instruments with varying sonants as in an orchestra, when a song is sung in a low pitched voice. This exquisite simile reveals the musical appreciation of the poet.

To participate in the water-sports, the young and old of both sexes went to the Vaiyai on quick-footed horses,

elephants, bullocks, and zebras and in chariots palanquins. A lad was seated on a male elephant and a lady on a she-elephant and they were proceeding abreast to take part in the water-sports. Their elephants got infatuated, and so were moving very slowly, however much the lad and the lady goaded the elephants to move fast. On the way, the she-elephant espies the profile of a tiger on a mantap. It mistook it for a real tiger and thought that the tiger might pounce upon its mate. In fear it shook terribly and made the lady on it tremble awfully. The mahout perceived this and made the male elephant draw near its mate and stand by it. At once the fears of the she-elephant were allayed. The lady felt relieved. This is beautifully compared by the poet to the allaying of the fears of the people sailing in a ship which is caught in a storm and has lost its sails, masts and ropes, but which is steered safely by the captain with his wonderful skill.

The girls who had come of age rushed to the Vaiyai to meet their lovers as anxiously as the merchants rushed to receive their ships at sea-ports.

The vocal and instrumental music and dance tickled the passion of love. The sulkiness of the lady and the firmness of the lover were destroyed. They were very anxious to get united again, but the question was who was to make the start. Each stood on prestige. It is like the two different armies standing on prestige without coming forward for a truce, though they are quite tired after fighting, and are very desirous to reach an agreement.

The youth taking away the balls and the toys (Kalañku) from the playing girls jumped into the river from the bank. The colour of the river changed into red like the battlefield, wherein the warrior fought with his dagger against the elephant.

The Pāṇḍiyā king lavished riches on the poverty-stricken poets, is happily compared to the river Vaiyai which washes gold into the fields. This simile reveals the gratitude of the poet towards the Pāṇḍiyā King. This poem is a compendium of similes.

The substance and the very words of Tirukkuraḷ are profusely employed in the poem. The phrase 'tām Viḷuār menōrḷ' of Kuraḷ⁶² is used in 'tāmviḷvār ākam tuḷuvuvōr'⁶³. The idea of this Kuraḷ 'kāmak kaṇicci uṭaikkum niraḷyennuṁ nāṇuttāl vīḷtta katavu'⁶⁴ is found in the line Kāmak kaṇicciyār kaiyaṛavu vaṭṭittu'⁶⁵. The idea of Kuraḷ (224) is used as 'Illatu nōkki iḷivaravu kūṛāmuṇ'⁶⁶ by this poet.

5. KĪRANTAIYĀR.

In Paripāṭal, there is only one poem on Tirumāl in the name of Kīrantaiyār. No poem of his found in the other Sangam classics. The name Kīraṇṭantaiyār might have been changed as Kīrantaiyār, suggests Dr.U.V.S.⁶⁷ The poem beginning with 'Tappā mutarpāvāl' is found in the name of Kīrantaiyār in Tiruvaḷḷuvamalai. The age of Tiruvaḷḷuvamālāi has not yet been settled. Many scholars do not ascribe it to the Sangam age. Hence Kīrantaiyār, the poet of Tiruvaḷḷuvamālāi must have been different from this Kīrantaiyār of Paripāṭal. The name of Kīrantaiyār is again seen in line 42 of Kātai 23 in Cilappatikāram. Dr. U.V.S. says that it is doubtful if these two Kīrantaiyārs could be identical. A few lines of his Paripāṭal are missing.

At the outset, the poet points out how the destruction of five elements i.e. sky, air, fire, water, and earth took place. First the destruction of the sky took place. Next the wind which had originated from the sky was destroyed. This was accompanied by the destruction of fire which had appeared

from the wind. Then followed the destruction of water which had been given birth to by fire. Finally there happened the destruction of the earth, the off-shoot of water. After a long time Tirumāl incarnated himself as Varāka and brought the earth out of the deluge. That time is known as 'Varāka Karpam'⁶⁶. This happened long long ago. So, it is difficult to form an idea of the age of Tirumāl. Tirumāl's bringing the earth out of the cataclysm on his tusks as Varākavatār is according to the poetic tradition equivalent to his marrying the Goddess of the earth. But he has already another consort, Tirumakal (Lakshmi) to whom he has given an honoured place on his chest adorned by the garland of pearls (Nittilamatāṇi). The poet humorously says that Tirumāl's marrying a second wife, when he was already one, is inconsistent with established morality.

Tirumāl becomes the younger or the elder brother of Paladēvaṇ according as the people wanted him to be the younger or the elder brother of Paladēvaṇ. His complexion is like that of the conch. He is holding aloft the Palmyra flag and his dress is dark as night. He intermixes with all life and so he is everywhere.

The account which the poet gives of the destruction of the Avuṇās by Tirumāl is remarkable for the descriptive power of the poet. The furious and terrible Avuṇās were killed by the disc of Tirumāl. Their flags broke and fell down. The conch of Tirumāl roared like thunder. The heads of the Avuṇās fell down and rolled like the fruits of palmyra and their blood drenched the ground. The din of the battle is conveyed by the poet by the use of hard consonants.

“Oṭiyā uḷlamō ṭuruttoruṇ kuṭaṇiyaintu
lṭiyetir kaḷaruṇ kāluraḷ peḷuntavar

Koṭiyaru pirupu ceviceviṭu paṭupu
 Muṭika ḷatirap paṭinilai taḷara
 Nanimuralvaḷai muṭiyaḷi piḷipu
 Talaiyirupu tāroṭu puraḷa" (Pari. 2:36-41)

The glory of Tirumāl is indescribable. He is as bright as sapphire. His eyes look like lotus flowers. In truth he is as unfailing as the day. He has the forbearance of the earth. In grace he equals the cloud. He is holding aloft the flag in which the kite (Garuda) is inscribed. Even the thought of Tirumāl to offer the nectar from the ocean to the Dēvas, gives them great strength and bestows on them eternal youth and immortality. A few vedic ideas are found in this verse. At the end of this poem, the poet says that he bows his head to Tirumāl several times and adores Him with single-minded devotion with his relatives so that they may be vouchsafed a pure and true vision.

Tolkāppiyar lays down the rule in his work that the names of very high numerals must end in 'Ai', 'Al' and 'Am'⁶⁷. The commentary on Tolkāppiyam gives Tamarai, Āmpal and Veḷḷam as examples. Of these only two viz Āmpal and Veḷḷam are to be found in the Sangam classics⁶⁸ except Paripāṭal. In Paripāṭal the poet, Kīrantaiyār, gives as many as six examples Neytal, Kuvaḷai, Āmpal, Saṅgam, Kamalam,⁶⁹ and Veḷḷam. So, these examples serve as a brilliant commentary upon Tolkāppiyar's Cūttiram on high numerals. These numerals are explained by Vipulanantar in his Yālnūl.⁷⁰

6 KUNRAMPŪTANĀR

Kunrampūtanār has to his credit two songs about Cevvēḷ residing at Tirupparaṅkunram. At the end of his two odes, as he requests Cevvēḷ that he might reside at His feet, we

understand the poet's ardent love of Cevvēḷ. Narriṇai 29 is found in the name of Pūtaṇār. Tiru. S. Ganapati Mudaliar, in his lecture on Paripāṭal, points out that the two poets Kunrampūtaṇār and Pūtaṇār may be identical.⁷¹ It seems the attribute 'Kunram' might have been prefixed to his name after his beautiful description of Tirupparaṅkunram. This lends support to Tiru. Ganapati Mudaliar's view.

Speaking about the birth of Cevvēḷ, Kunrampūtaṇār says that Cevvēḷ sprang of the loins in the Himalayas of Kāṛṭikai-makaḷir by Lord Siva. The poet refers to the marriage of Murugaṇ with Dēvacēṇai and Vaḷḷi. When He married Vaḷḷi, the daughter of a deer, Dēvacēṇai, the daughter of Indra with thousand eyes, shed tears as it rains in Tirupparaṅkunram, during winter. Then parting from Vaḷḷi, Murugaṇ came to Dēvacēṇai to pacify her. She bowed to him and said, 'O Deceitful! The state of the lady who loves you is like that of a grove which is badly in need of rain. Hence the lady is in fault, not you. You have not grace enough to embrace me and so ladies like us are not fit to get you'. As soon as Murugaṇ bowed to her, his wreath touching her feet, she forgot the bickerings and began to hug Him to her bosom. Seeing this, Vaḷḷi got irritated and said to Him 'Don't approach her'. Then binding his hands, she lashed him with her garland. Looking at these quarrels, the Peacocks of Vaḷḷi and those of Dēvacēṇai began to fight. The parrots of the two spoke harshly. The bees of the hill belonging to Vaḷḷi fiercely jumped on the bees which were on the flowers in the tresses of Dēvacēṇai. The ladies in waiting of Dēvacēṇai began to quarrel with those of Vaḷḷi. They flung garlands and balls against each other. Vaḷḷi and her friends fought fiercely with arrows and swords, whereas Dēvacēṇai and her friends quaked before them. So some of them dived into the mountain-pool, some changed into humming

bees, dancing peacocks, and singing cuckoos. The relations and friends of Vaḷḷi belonging to the mountainous tracts having fought with others were victorious. So Tirupparaṅkunram which is the abode of heroism is rendered appropriate to Murugaṇ. The poet's description of the fight between Vaḷḷi and Dēvacēnai is evidently drawn from his experience of such a fight in actual life.

The poet in both his songs has mentioned Murugaṇ's destruction of Cūrapatumaṇ. He says that Paraṅkunram vies in glory with the Himalayas where Cevvēḷ was born. He likes Paraṅkunram as well. Beside the mountain-pool, there are many flags hoisted by various victors among dancers, singers, gamblers and others who had defeated the skilful artists.

Murugaṇ is represented as enjoying the occasional bickerings with His consorts which are described by the poet. The poet also describes the bickerings of a heroine in Paripāṭal 18. On seeing the dancing peacock, the hero thinks of the tenderness of his lady-love, and he compares it with that of the peacock. The heroine, thinking that he is comparing the beauty of another woman he loves with that of the peacock, says with sulkiness that she knows what he has in his mind and asks him to speak the truth. The hero replies that he is only looking at the anguish felt by the peacock at its failure to get her tenderness. The heroine feels relieved at once.

Pāṇaṇ (songster), who is a mediator goes to the residence of the heroine to relieve her discomfiture which has been caused by her lover's attachment to a prostitute. When he says to the heroine that the hero has had no contact with the harlot, she refuses to believe him, saying that she knows his adultery by the marks of embrace on his body

by the prostitute. Thus the poet describes how women take a pleasure in being sulky.

The elephant with gold frontlet, which is Muruga's vehicle, looks like Tirupparaṅkuṇṇam, the roaring of the elephant resembles the thunder that is heard on Paraṅkuṇṇam and the frontlet excels the flashes of lightning rending on the hill. Nallaccutaṇār has also compared Tirupparaṅkuṇṇam to the elephant.⁷² The beautiful temple in Paraṅkuṇṇam seems to be the palace of Maṇmata who teaches the use of arrows to his disciples. The grotto and the flower-filled pond look like his quiver with of course the flowers themselves as the very arrows. The beautiful bunches of Kāntaḷ buds which blossom in winter are like the tied hands of the defeated. The petals of Kāntaḷ which unfold as the bee enters the bud to taste of the honey are compared to the hands of the lutanist, playing on his instrument. The rainbow which appears in winter over Tirupparaṅkuṇṇam seems to the poet to be the bow of Indra bent by the roaring clouds. The trees on the hill shower fresh flowers as Indra's bow showers the arrows. The sounds of cymbals heard in the temple of Muruga in Paraṅkuṇṇam resemble those of the battle-field. The warblings of differing musical instrument mingle with the noise of thunder among the clouds in that Kuṇṇam. The sparkling stream that flows from the mountain peak forms a garland of glittering pearls to it. The panicum ripening attracts the sparrows. The bamboo beside the mountain-pool bends over the flowers of varied colours in it and this sight seems to the poet like a rainbow in the sky. Thus the pool and the grove of Paraṅkuṇṇam are painted in vivid words by the poet, Kuṇṇampūtaṇār.

Addressing the interpreters of the Vedas, this poet drawn their pointed attention to the substance of Poruḷatikāram is

Tamiḷ. He says that physical commingling springing from their inner urges is superior to mere lusty propitiation.

“Kāṭarkāmam kāmattuc ciraṇṭatu
Viruppō roṭṭu meyyuru puṇarcci”

Dr. V.SP. Manickam in his thesis on Love in Sangam Poetry, interprets the meaning of the word ‘Kāṭarkāmam’. ‘Mental affection without bodily relation is platonic or spiritual; bodily relation with no mutuality is brutish; love is a compound of two distinct elements mental and physical. There is no one word in Tamiḷ denoting these two elements. ‘Kāṭal’ simply means attachment and ‘Kāmam’ passion. Kuṇṛampūṭaṇār has cleverly coined a new phrase ‘Kāṭarkāmam’. The second line ‘Viruppōroṭṭu meyyuru puṇarcci’ clearly gives the meaning of the phrase as bodily union based on mutual liking.”

Karpu has a splendour because of the bickerings of the lady-love for which the attachment of her lover to the harlot is responsible. When the husband resides with his concubine, his wife sends a lady companion of hers in red attire in the morning to him. The husband gets the hint of the monthly period, of his lady love. Knowing that separation at this time is immoral, the husband hastens to his love to get rehabilitated to her. The union of this couple is disparaged by the prostitute before the neighbours of the heroine. The bliss of union in Karpu is the resultant of bickerings. The poet points out that the clandestine stage of love is better than the married stage because the former is free from separation and squabbles. Moreover he says that those who do not know the Poruḷatikāram of Tamiḷ, cannot appreciate clandestine bliss.

Mahavidwan R Raghava Iyengar in his treatise, ‘Tamiḷ Varalāru’ has pointed out contrary to the view of this poet that the clandestine course has so many separations such as

'Oruvaḷittaṇattal' (separation caused by scandal) and 'Varaiviṭaipirital' (separation caused for making money for marriage). But, when comparing the separation of Kaḷavu with that of Karpu, the former separation does not seem to be so lasting. Hence this poet might have exaggerated that Kaḷavu knows no separation.⁷³ In this context the commentary of Parimēlaḷakar on this verse will be helpful who also says that Kaḷavu separation is not so long as that of Karpu.⁷⁴ The view of this poet that the Kaḷavu has no bickerings, does not accord with the commentary of Naccinārkkinīyar on cūttiram 20 of Kaḷaviyal in Tolkāppiyam and the poem of Naṇṇai 119 according to Tiru R. Raghava Iyengar. He says that the poet, Kuṇṇampūtaṇār has mentioned the Kāntarvam, one of the eight marriages of Āryans. In his opinion Kāntarvam and clandestine course are similar, but there are some differences between the two. Iṟaiyaṇār Akapporuḷ Urai has mentioned the difference between Kaḷavu and Kāntarvam besides the similarities.⁷⁵ The classification of poruḷ theme into Akam and Puṇam is mentioned by Sivagnana Munivar, a profound scholar, both in Sanskrit and Tamil in Pāyira Virutti as one the Chief Characteristics of the Tamil language.⁷⁶ Nāvalar N.M. Venkatasami Nattar and Maraimalai Atikalar have also mentioned Kaḷavu, as an important aspect of love.⁷⁷ Speaking of Kaḷavu, Tiruttakka Dēvar refers to Kaḷavu in his epic, Cintāmaṇi, as 'Tenṇamiḷ meypporuḷ' and 'Inṇamiḷ iyarkai inṇam'.⁷⁸ It is a well known fact that Kuṛiṇcippāṭṭu, one of the Ten Idylls was written by the famous poet Kapilar, who belonged to the Brahmin community, to teach the clandestine course of the Tamils to the Āryan king, Pirakattan. Had the Kaḷavu course been extant in Sanskrit literature, Kapilar would never have suggested it to the Āryan King. So the Kaḷavu mentioned by the poet, Kuṇṇampūtaṇār is not at all Kāntarvam. The poet addressing the vedic Āryans says, 'Taḷḷāp poruḷiyalpiṇ taṇṭamiḷāy vantilār koḷḷārik kuṇṇu payaṇ'. This means that the Kaḷavu course is

not appreciated by the Āryans, who have not known the Poruḷatikāram of Tamiḷ.

Mahavidwan R. Raghava Iyengar classifies the Kaḷavu course in two ways i.e. mental union without physical union and physical and mental unions. He says that the former is superior to the latter.⁷⁹ Kapilar, the greatest poet of the Sangam age and an author of hundreds of poems treats the various stages of Kaḷavu. Physical enjoyment in the courting stage has a place in many of his poems. Like him, other poets of his age have freely mentioned bodily union in their treatment of the subject.⁸⁰ So, Raghava Iyengar's opinion does not hold good. The purport of Kuṇṛampūtaṇār in writing these lines is to bring home to the scholars of vedic culture the great ideal underlying in Poruḷatikāram codified by the genius of the Tamils. The apostrophe by the poet to the scholars of vedic culture signifies that they knew nothing of the greatness of Poruḷatikāram, the essence of Tamiḷ culture. Therefore, to interpret the line 'Taṇṭamiḷ āyvantilār' as Tamilians who have no knowledge of Poruḷatikāram is not tenable.

7. KĒCAVANĀR.

Kēcavaṇār has composed only one poem, Paripāṭal (14) and it is about Cevvēḷ. This ode has been set to music by the author himself. This and his mentioning Murugaṇ as one Who desires a song sung in his praise to the accompaniment of the lute, bear eloquent testimony to his skill in music. His is the shortest poem among the available paripāṭal odes. Like other poets who speak of Cevvēḷ, Kēcavaṇār also has mentioned the destruction of Cūrapatumaṇ by Murugaṇ. He describes Cevvēḷ and His Paraṅkuṇṛam elegantly.

In the mountain-pool of Paraṅkuṇṇam, flooded with rain water, many flowers blossom. The humming of the bees hovering on the flowers of Kaṭampu is like enchanting music. The shoulders of the dancing girl residing at the foot of the mountain are like the bamboos in the hill. The cry of the peacock whose crest is like the bright flower of 'Vākai' seems to tell separated lovers not to prolong their separation any further, but hasten to get reunited. The fresh bunches of Koṇrai (Cassia) are like the golden garland. The Vēṅkai flowers which help the mothers to relieve the cries of their daughters by crying 'tiger, tiger' are spread over the wide rock. The Kāntaḷ flowers and the red flowers of the creepers bloom on the hill.

The poet then begins to praise Lord Murugaṇ. He says that with the aid of his spear, He killed Cūrapatumaṇ. He likes the fumes of Akil (aquila) which is like the white cloud floating in the sky in winter. He has six heads and twelve shoulders. Punning upon the different senses of 'Vaḷḷi', the poet says that Murugaṇ loves the fragrant 'Vaḷḷi' flower to indicate that he loves 'Vaḷḷi', the hill girl. He is fond of the hymns of the ladies, who sing to the accompaniment of the lute, so that they may live with their lovers without separation. Even the Dēvas shook with fear at the time of His birth itself. Murugaṇ intermingles with the virtue of the Antaṇars who have mercy and are twice-born. He entreats Cevvēḷ that his unceasing prayer and homage must result in his paying many fit homages to the glory of God. His prayer reveals his ardent love of Muruga.

The same idea is expressed by Cēkkiḷār⁸¹ and Toṇṭar-aṭippoṭi Āḷwār⁸² in their sacred songs and they might have been inspired by this poet, Kēcavaṇār.

8. NAPPANṆANĀR.

Nappaṇṇanār has composed only one poem in paripāṭal (19) and it is about Cevvēḷ. The prefix 'Na' in his name indicates the greatness of the poet as in the names of Napp-ūtaṇār, Nakkīraṇār and Nappacalaiyār.

Lord Cevvēḷ has chosen an abode under the Kaṭampu tree which is sacred to Him in Paraṅkuṇram, so that the people of this world also may get the same happiness as the Dēvas in heaven enjoy in the presence of Cevvēḷ there. Even as He married Dēvacēṇai, a celestial girl in heaven, on earth He has married Vaḷḷi, an earthly girl.

The people of Madurai adorn themselves with fine accoutrements and jewellery and climb up Paraṅkuṇram on horses or in chariots, even as people go up to heaven to enjoy the bliss of their virtuous deeds done in this world.

The people of Madurai flock together in great numbers in Paraṅkuṇram on festive occasions. The thousands of heads crowned with wreaths all along the high way from Madurai gave the impression to one on the hill of one long garland stretched along the road. The Pāṇḍiyā king with his queen, ministers, and their attendants, climbed Paraṅkuṇram and they went round the temple of Cevvēḷ. It was like the moon with the stars going round Mēru mountain. When the Pāṇḍiyā sovereign came with his retinue to go up the holy hill, the elephants and horses and chariots and their attendants at the foot of the mountain gave the impression of a military encampment.

In that Kuṇram, some gave cakes to the baboons, some presented sugar - cane to the black monkeys. A few played

on the Veeṇa or flute or lute. Some spoke of the beauty of the sacrificial fires (Vēlvi), some beat the drum in harmony with the music of the lute.

In the temple of Murugaṇ, there are many paintings. There was the zodiacal sign painted in the mantap. One painting represented Irati, another Kāmaṇ. The story of how Indra was turned into a cat by Kautama and how Akalikai was turned into a stone because of the curse of Kautama was depicted in other paintings.

A young girl is separated from her relatives. She cries hoarse 'Ēh' 'Ōh' echoed by the rocks. She mistakes the echoes for the reply of her relations, and wanders here and there in vain. Thus the hill deceives the little innocent girl.

Young girls drop the tender leaves into the mountainpool. They fall erect beside the buds and flowers. The young girls seeing the bunches of flowers with sprouts standing erect over them say they looked like five-headed serpents. The big and small buds beside the sprouts look to the young girls like the elder and younger ones of the serpents.

The poem of Nappannaṇār in Paripaṭāl is full of appropriate epithets for various kinds of flowers and proves the keenness of the poet in observing the different colours and forms of the flora of the hill.⁸⁸

The āmpal that blossoms looks like the slightly opened mouth. The fragrant bunches of kāntals blossoming look like hands. The bunches of vēṅkai flowers are red like fire in colour. The tōṇri flowers are very bright. The ilavu flowers form a contrast in colour to the other blossoms. The multi-coloured flowers of the grove-clad hill seem to the poet like the variety of colours seen in the eastern sky at sunrise.

The poet mentions one of the ancient customs in his song. Both married women and virgin girls worshipped the elephant, the vehicle of Cevvēḷ. They offered flowers and adorned it. They ate the remnants of the food they gave to the elephant, hoping that they would get the love of their husbands and handsome lovers.

The poet then describes Cevvēḷ. As his name Cevvēḷ indicates his attire and garland are red. His lance too is red like coral. His complexion is like the glowing fire. His face is as bright as the morning sun. Like all the poets who have sung on Cevvēḷ, Nappaṇṇaṇār also mentions that He destroyed with his lance Cūrapatumaṇ who took the shape of a mango tree and the kirouñca mountain.

9. NALLACCUTANĀR.

Nallaccutaṇār is the author of only one Paripāṭal verse (21) and it is on Cevvēḷ. Maruttuvaṇ Nallaccutaṇār who has set Paripāṭal to music, is different from this Nallaccutaṇār. Though this Nallaccutaṇār himself has set to music many paripāṭal verses, his was set to music by Kaṇṇaṇākaṇār. Nallaccutaṇār is not only a poet but also a musicologist. As he is a musician, there are some references in his poem about music, which is given under the head 'Nallaccutaṇār, a musician'.

He has ardent love for Cevvēḷ and on his hill, Tirupparaṅkuṇram. It is evinced by the following lines in which he adores and prays earnestly to Murugaṇ, so that he may reside at the foot of Tirupparaṅkuṇram for ever at the foot of Lord Murugaṇ with his kind relations just as he enjoys fortune today.

“Naṇrama rāyamō ṭoruṅkuṇiṇ ṇaṭiyurai

ḷurupō liyaikeṇap paravutum

Onṛārt tēytta celvanir roḷutē'' (Pari. 21: 68-70)

''Taraivicuṁ pukanta Taṇparaṅkuṇṛam

Kuṇṛat taṭiyurāi iyaikenap paravutum

Venṛikkoṭiyaṇi celvanir roḷutu''. (Pari. 21: 15-17)

In his verse, Murugaṇ is described as having six heads and twelve shoulders. The vehicle of Cevvēḷ is the elephant whose golden frontlet in the head shines like fire. He wears on his lotus-like feet sandals made of leather adorned with the feathers in the peacock's tail. His sandals are described only by this poet. In his hand he has a lance which breaks into pieces the mango tree and the kirouñca mountain whose forms Cūrapatumaṇ once assumed. His garland is made of the kaṭampu and vaḷḷi flowers. Paraṅkuṇṛam is likened to an elephant by the poet. The smell of 'ஏழிலைப் பாலை' on the hill reminds him of the smell of the elephant's ichor, Kambar, the great poet, was much interested in the simile. In describing the picturesque scene of the mountain, he makes mention of 'ஏழிலைப் பாலை' and its fragrance⁸⁴. The hill stream reminds him of the frontlet on the head of the elephant, the top of the hill reminds him of the seat on the elephant.

The poet also gives an account of what takes place in Tirupparaṅkuṇṛam. A handsome lady dances beautifully in that hill. The spectators are attracted by her talent and skill. Some women feel jealous that their husbands are gazing intently at the dancer. One woman with fury in her eyes looks at her husband to dissuade him from looking at the dancer. Another lady thinks that by wearing and dressing herself elegantly, and standing before the mirror will be able to distract her lover's sight from her. The third hopes to attract towards herself her husband's attention from the dancing girl with the help of the fragrant sandal paste applied to her breast. This description is like a painter's picture of Tirupparaṅkuṇṛam.

There is a rapturous description of nature too in this poem. Seeing the clouds on that hill, the peacocks dance elegantly spreading their tails which are like the large circular fan (Ālavaṭṭam). The sounds of the humming bees, droning beetles and running channels are musical. A lady who is swimming sportively in the tarn at Paraṅkuṇṇam asks her lover to give the bamboo raft, but he throws at her a bowl full of red water. She is not able to swim with it. When she is about to be drowned her husband jumps in to the pool joyously and brings her to the bank with him. The wind which blows on that hill is very sweet-smelling, because it passes through the sandal paste on men, through the flowers on the tresses of women, and the fragrant fumes offered to Murugaṇ.

10. NALLALICIYĀR

There are two songs composed by Nallaliciyār in Paripāṭal one (16) about the river Vaiyai and the other (17) about Cevvēḷ. His name is found as Nallaḷuciyaṛ in one text.

Nallaliciyār describes the Vaiyai in his poem. The flood washes the banks of the Vaiyai with pepper, sandal, and foam, the last of which looks like churned curd. These things seem to the poet as the bounteous gifts of the Pāṇḍiyā sovereign. The port on the river is filled with the garlands of pearls and the jewels of the young children who play near the river. The fields beside the Vaiyai, adorned with flowers look like the stage strewn with flowers which have fallen from the dancer's adornments. The grove sheds plenty of fresh fragrant flowers in gratitude to the Vaiyai which has made it fertile with its waters. The Vaiyai is in spate. The groves, ponds, and the delta are bright with the collected flora. The beetles drone after drinking honey.

The poet points to a love incident in his poem. Sporting in the river, a lady companion sprinkles red water on the breast of a harlot with a bamboo syringe. The harlot does not rub it off. When her lover approaches her, the other lady companions humorously remark, 'Don't approach her; She is in her periods'. The lover knows from the smell that it is reddish paste. Then he takes her to his abode as fast as the river hastens towards the ocean. He embraces her after rubbing the blood-like paste on her breast even without taking toddy. Her lady companions cheer her loudly by saying 'May our lady prosper well, so as to be heard by the household. The prostitute feels a little ashamed. For all this, the Vaiyai is mainly responsible.

The Vaiyai looks like the Ākāśh Gaṅgā which shines with stars, because the Vaiyai runs carrying various flowers and garlands from the trees, from the chests of men, and from the tresses of women.

The eyes of the mistress are reddish owing to toddy drinking, water-sports, and sexual union. To make the eyes more reddish, her lover plays water-sports with her. As he embraces her very often the paste on his chest falls off at many places. His chest looks like a mountain smeared with honey here and there, when the bee hive is forcibly dislodged by the bamboo, bent by dew, becoming erect.

The clouds that roar in the mountain indicate that the Vaiyai will be soon in floods. In the concluding part of the poem, the poet prays that the river should never go dry because it is the Vaiyai in spate, which has given a chance to men and women to offer sandal, garland, and scented fume to it in return for their virtuous deeds.

The other poem dwells upon Tirupparaṅkunram, the abode of Cevvāl. Some people take with them flowers, tender leaves, embroidered cloth, beads, and lance with

them. Their followers carry fire, musical instruments, sandal, and flag with them. They all reach the Kaṭampu tree which is sacred to Cevvāḷ, worship and reside at the foot of Tirupparaṅkuṇṇam. Such men as they will not deign an abode in Heaven.

On festive occasions, the poet points out that nature and art vie in mutual emulation. Beetles drone in contrast to the sounds of the lute; the hum of dragon flies seconds the wailing of the flute; the roar of the running water echoes the reverberations of the drum sounded for the sacrifice. While maidens sway in sacred dance garlands of hanging flowers sway back in return and the scream of the dancing peacock seconds the babbles of the songstress.

The pilgrims flock to the hill from the city of Madura. Though Madurai and Tirupparaṅkuṇṇam are near, the crowd of pilgrims gives the impression of a great distance. The poet overrates when he says that the highway between Madurai and Paraṅkuṇṇam cannot be used as such, because it has been covered beyond recognition by the flowers that have dropped from the heads and garlands of the pilgrims and when he says that the clouds of sandal wood smoke springing from the fires of the suppliants hide the very sunlit heavens. Since handsome damsels and their lovers jump and play in the tarns of Paraṅkuṇṇam the beetles in fear leave the flowers without tasting honey in them. The torrents of Paraṅkuṇṇam scatter the sapphires of girls who play in them in the neighbouring fields and destroy them.

Women make offerings to God in Paraṅkuṇṇam for the speedy return of their husbands after their work. When the husbands return in answer to the prayer, the woman indulges in water pastime with them on the Vaiyai. They arrange feasts in Madurai, the seat of Pāṇḍiyā King.

The poet says that Cevvēḷ holds aloft the peacock and the cock flags and that He is seated on Piṇimukam, which is the name of the elephant, sacred to Him.

The poet says that he and his relatives praise and worship Cevvēḷ, but not mortal men; and Paraṅkunram which is sacred to Cevvēḷ, so that they may be eternally happy saved from rebirth.

11. NALLELUNIYĀR.

Nalleḷuniyār is the author of only one poem of Paripāṭal (13) and it is about Tirumāl. No poem of his is found in other anthologies. His name is known as Nalleḷiniyār in some texts. 'Eluṇi' in his name suggests that he belongs to the family of Atikamāṇ Neṭumāṇ Añci, the great patron. The description of Tirumāl in his poem is beautiful.

Tirumāl, wearing gold embroidered cloth, looks like the blue mountain on which the golden rays of the sun shine brilliantly, and his crown like the sun on the crest of the mountain. The garland on his chest resembles the torrent flowing from the mountain, but the colour of it is different. He bears the flag on which the multi-coloured kite (Garuda), the enemy of the serpent, is inscribed. His disc is a terror to the guilty whom it tortures, yet he has the benevolence of the moon in sky for the virtuous. Just as the black cloud in winter is brightened on both sides by the orb of the sun and that of the moon, Tirumāl, whose complexion is black, is brightened by the disc in one hand and by the conch in the other. The gold ornaments on his chest glitter like lightning and his garland of pearls is like the mountain torrent. This idea is adapted by Iḷaṅkō Aṭikaḷ in Cilappatikāram and he describes Tirumāl of Tiruvēṅkaṭam as follows:-

Virikatir ñāyirun tiṅkaḷum viḷaṅki
 Nannira mēkam ninratu pōla
 Pakaiyaṇaṅ kāḷiyum pālveṇ caṅkamum
 Takaiperu tāmaraik kaiyin ānti
 Nalaṅkiḷar āram mārpīr pūṇṭu
 Ceṅkaṇ neṭiyōn ninra vaṇṇamum'' (Cilap, 11-43-51)

Those who worship the broad chest of Tirumāl can attain the heavenly bliss which belongs peculiarly to Tirumāl. Tirumāl who wears the garland of basil is said to be reposing in the middle of 'Pārkaṭal' whose colour is a contrast to his colour on the unique bed of the thousand-headed serpent popularly known as 'Ādisēshaṇ'. He is paladēvaṇ who has the weapon of the plough which ploughs the field even as that weapon ploughs the chest of the wicked. He incarnates himself in the swine and lifts the world on his tusk from the deluge. The four vedas are full of these praises. Tirumāl has the complexion of the cloud, the Kāyā flowers, (Memecylon tinctorium) the sea, darkness, and the sapphire. Among the poets, who have composed their songs on Tirumāl only this poet gives five similes for his complexion. His words of grace resemble the sounds of the vedas and the valampuri conch and his words of ire are like the roaring of the clouds and thunder bolts. He is eternal beyond the time divisions like the present, past, and future. Those devotees who praise Tirumāl are set free from the consequences of both good and evil. Though he has three avocations-creation, protection, and destruction, he is mainly occupied with the protection of the world. His feet, hands, eyes, and mouth are all like the lotus with big petals. The nape, the bracelet, the navel, the equester, the feet, and the shoulders are big. His chest, buttocks, and mind are large. His hearing, knowledge, and morals are deep. He likes oblation and courage. He has undaunted fortitude with ever reddish eye. He wears the garland made of basil and fire-like 'veṭci' on his breast.

Tirumāl pervades the five senses namely sight, hearing, smell, taste, and touch as well as the five organs of the senses namely eyes, ears, nose, mouth and body. Tirumāl is the sky which is known by the sense of hearing. He is the air known by the sense of touch. He is the fire known by the sense of sight. He is the water known by the sense of taste. He is the earth known by the sense of smell. Hence we know that Tirumāl is the origin of all the worlds with the five senses and five elements. This description of Tirumāl is enough to show that the poet is also a philosopher. At the end he says that owing to virtuous deeds done in the previous births, it has been possible for him to be always singing the praise of Tirumāl in this birth. His desire too is to be always singing the praise of Tirumāl and he craves Tirumāl's blessings in this regard.

12. NALVALUTIYĀR.

Nalvalūtiyār is one of the five poets, who have sung on the river Vaiyai and in whose name there is only one poem in Paripāṭal (12). There is no poem of his in the other anthologies. The word 'Valūti' in Nalvalūtiyār indicates that this poet belongs to the Pāṇḍiyā dynasty. The Vaiyai flows swiftly towards the sea from its source carrying the strewn flowers, the Takaram, Deodar, and Ņāḷal trees. As the river flows between its banks full of Nākam, Akil, Valai, Ņemai, and sandalwood trees, the waters shake them rudely. The floods loudly dash against the fortress walls of Madurai. Hearing the noise of the rolling waters of the river, the women get ready for embarking on their water - sports. The poet describes their spectacle.

The women are adorned with jewels and flowers made of gold. They replace sandal paste by aquila paste. They dress their black hair as a dark cloud and wear wreaths of

various fragrant flowers. They are attired in costumes such as are best fitted for eclat. They are fond of gold chains, bangles, garlands, powder, and some fragrant paste similar to perhaps the modern snow.

The women of the city emerge from their residences, with their consorts abreast, to the river on elephants, horses, and in chariots. The common folk, anxious to see the new freshes, have already flocked to the banks. The floods overflow the banks as though the waters also are infatuated with the overflowing desires of the bathers. On the banks people sing to the accompaniment of their musical instruments. So the talks of the people are not quite audible. Nevertheless the poet describes what little fell into his ears. He hears a talk about a woman who mounted on the back of a she-elephant with her husband, although she is cross with her lord, because of his intimacy with a harlot. On seeing her, some wonder if she has lost her sense of shame. Some talk an irresolute lad about looking fixedly and shamelessly at the breast of a lady in the midst of a crowd of people and despise him as young and weak-minded. At a third place there is talk about a woman, who loses her heart easily to a stranger without ever once realising that by doing so she loses her virginity. Again there is talk about a girl who is not ashamed of a lad looking at her garland of pearls over her breasts and commenting how exquisitely the garland of pearls suits her breast.

Then the poet describes some interesting incidents which take place. A wife gets irritated, when she sees that another lady gazes at her husband. She butts him with her garland using it as a stick and binds his hands with her chain and ejaculates he has done something wrong. Not knowing the reason of her indignation, the honest husband bows and begs

to know his fault. There is another woman in similar situation. She tells her husband that the woman, looking at him must have been deceived by him. Though he denies stoutly any knowledge of her, his wife does not believe his words. He tries his best to pacify the feigned anger of his wife but in vain. But she throws a bowl full of red-coloured water on his chest which becomes red. It looked as if the chest had been pierced by the darting looks from the eyes of his lady love and bleeding. Not minding what she has done, he approaches her again to get her love and falls at her feet. Thinking that he has fallen down because of his having been hit with the vessel and that coloured water on his breast is really blood coming out, his wife, forgetful of all her feigned dislike, hastens to the place and embraces him. Thus the Vaiyai unites lovers making them forget their differences.

The river flows between the banks where the various fragrant flowers such as Mallikai, Mauval, Caṇṇapakam, Alli, Kaḷunir, Lotus, Āmpal, Kullai, Vakuḷam, Kurukkatti, Pātiri diffuse their sweet smell. Where there is a dam thrown across the river, the water in the evening is fresh and clearly reflects the glories of heaven. But in the early morning the water is muddy and blood red in colour because of their sports. Nallantuvaṇār too describes the Vaiyai in the same manner.

A lady, wearing the Asoku flowers on her ears, creeps slowly towards a man and adjusts her flowers on her trees by raising her arms. This incident indicates that he is her lover for she won't do so before another man. The bather's jewellery that have slipped into the river, make it look like a piece of cloth embroidered with flower designs. The Sandy bed becomes muddy with the falling of sandal paste from

their chests. The banks are wet with water drenched during sports and it looks like winter overflow. The men and women who take part in the water-sports appear enchantingly beautiful. Even Heaven loses all its glory because of the water-sports in the Vaiyai. The river Vaiyai provides the people of Madurai with innumerable joys and charms. Hence the poet says at the end that the fame of the Vaiyai is wider than the wide world.

13. MAIYŌṬAKKŌVANĀR

Among the five poets who have composed their songs on the Vaiyai in the Paripāṭal, Maiyōṭakkōvanār is one, who is the author of only one Paripāṭal (7). His song was set to music by Pittāmattar. Dr U V S, in his history of the poets, has suggested that perhaps because of this poet's description of the boat used at water-sports, the attribute 'Maiyōṭam' has been prefixed to his name. Prof. K. Subramaniya Pillai suggests that 'Maiyōṭam' may be the native place of this poet.⁸⁵ Recently it is known on inscriptional evidences that 'Maiyōṭai' is a village in the Pāṇḍiyā country.⁸⁶ As he has mentioned the Pāṇḍiyā King in a simile of his poem we may conclude that he was very loyal to the King.

The poet portrays the theme of love, while describing the water-sports in the freshes of Vaiyai. On hearing that the hero and the heroine thoroughly enjoyed the water-sports, the nurse-mother asks the lady companion to describe how the hero and heroine joyously played. The lady companion describes at length how the water-sports were enjoyed and wishes that they should enjoy such water-sports for ever.

The rain bearing clouds unable to bear their weight unburden themselves in a great down-pour and the rain water flows along the mountainside. It is as if a tank full of water

has burst its banks and overflows them. So the river Vaiyai is in spate. It surges tumultuously forward day and night as the army of the Pāṇdiyas marches towards the land of the enemies. The wet and dry lands flourish. The Pāṇdiyā country prospers with the floods. This is described by the poet in captivating rhythm.

“Peyalār polintu perumpuṇal palananta
Nalananta nāṭaṇi nantap pulananta
Vantanru Vaiyaip puṇal” (Pari 7: 8-10)

When the flooded river flows swiftly, it washes away many Vēṅkai flowers and uproots the big trees and carries them along. Seeing this scenery, cultivators feel happy. The drum beats. The poet uses many similes to bring out the glory of the flooded Vaiyai. The disorderly flow of the flood in the Vaiyai river is like the dancing of a lady without any training in the art or like a lady in exultation ignorant of the tact of tackling her husband. The river having in itself many fragrant odours beautifully blended gives out a new sweet smell even as a perfume made of several fragrant scents emits a new sweet odour.

On seeing Vaiyai in spate, people nearby speak about it among themselves. Some say that because of the flood in Vaiyai the ‘Kaḷunīr’ flowers in the neighbouring ponds have been submerged under water. The flood destroys the sand images of the young girls and so they weep. The flood waters have overflowed into the paddy fields and the stacks of rice sheaves. So they caution the people. It seems as if the villages are surrounded by the sea and as if the rain-bearing clouds cannot hold themselves in the sky. The abodes of the musicians and the dancers are washed away by the river Vaiyai. The water level rises almost to the top of the coconut and the arecanut trees so that the fish are able to

reach their flower sheath for food. Fields become hillocks on account of the sediments deposited by the river.

Like the passionate love which overflows the heart of a husband who tries to make up his differences with his wife all in vain, the flood overflows the banks of the Vaiyai. The cultivators hasten to do their work. The river, with the flowers and the white foam like a mountain covered with snow, flows athwart a flower garden. It adorns the ears of the women who play in it with sprouts. The women are robbed of many of their possessions, their garlands their clothes, and their ornaments, even as the Pāṇḍiyā king deprives his antagonists for his booty.

The poet then portrays some love scenes. The girls play various water-sports. When coloured water is sprinkled on the face of one of the girls, she hides her eyes with the hands. Thinking that she is defeated in the play, a lady approaches and binds her with her chain. Taking compassion on her, a woman jumps into the river and goes to her to give relief. On account of the black paint in the woman's eye, the flooded red coloured river changes into black.

A lady bibes toddy to warm herself. Before taking it, her eyes are like the blue lily (Neytal); after taking it they look like the 'Naravu' flowers which are red. The hero attracted by the beauty of the eyes of the heroine, praises them in songs. Hearing this, another lady thinking that he is praising her beauty, pines for union with him. The hero trembles with fear that this incident may come to be known to the heroine. The heroine misunderstands and gets more angry with her husband. She removes her garland and hurls it at him. Then the hero bows down at her feet. Even then her wrath does

not decrease. She kicks her husband on his head and begins to quarrel. Thus the poet has treated this subject according to literary conventions.

At Tirumarutamunrurai, the music of the lute, the beating of the drum, the playing on the flute and the merry notes of music and dancing mingle with the sound of the waves of the Vaiyai and are like the roaring of the clouds. Vaiyai wears the garlands which it has had from the players. They pray to the river to bless them with joy for ever, even as they had enjoyed that day.

THE MUSICIANS:

1. KAṆṆAKANĀR.

In his history of the poets of Nariṇai, Piṇṇattūr A. Narayanasami Iyer says that the name of the poet must have been Nākanār. As he was the son of Kaṇṇanār, he must have been sometimes called Kaṇṇanākanār, which is wrongly given as Kaṇṇakanār. Besides his setting to music one Paripāṭal, Kaṇṇakanār has composed two verses, one in Puranānūru (218) and the other in Nariṇai (79). This reveals that he is both poet and musician like Nallaccutanār whose poem in Paripāṭal this poet has set to music. As he has set to music the Paripāṭal ode on Cevvēḷ, Dr. U.V.S. suggests that he may be a devotee of Cevvēḷ.

When Kōpperuñcholān was undertaking a fast unto death facing north (Vaṭakkiruttal)⁸⁷, he knew very well that his bosom friend, Picirāntaiyār, would join him soon, and asked his followers to get ready a place by his side for Picirāntaiyār. Picirāntaiyār, true to the King's expectation, joined him.

Commenting on the ideal friendship that prevailed between these two, Kaṇṇakanār says in Puranānūru 218 that

men of character, though residing in distant places, will meet even as precious things like gold, coral, pearl, and the beads of the mountain, though taken from various distant places, come together when an invaluable jewel is made of them. Similarly men without character come together. In *Narriṇai* his poem deals with *Pālaittiṇai* (separation). He is the contemporary of the poets *Picirāntaiyār*, *Pottiyār* and *Kopperuñchōlan*.

2. KAṆṆANĀKANĀR.

Kaṇṇanākanār has set to music *Paripāṭal* (5) of *Kaṭuvaṇṇaveyiṇanār* which is on *Cevvēḷ*. Dr. U. V. S. thinks that this musician is different from *Kaṇṇakanār*. If we accept the view of *Piṇṇattūr A Narayanasami Iyer* that the son of *Kaṇṇanār* is *Kaṇṇakanār*, we may conclude that *Kaṇṇakanār* and *Kaṇṇanākanār* are identical. His name is found variously in various texts as *Kaṇṇakanākanār*, *Kaṇṇākanār* and *Kaṇṇakanār*. The tune suggested by this musician for this poem is *Paṇṇuppālaiyāl*.

3. KĒCAVANĀR.

Kēcavanār is the author of *Paripāṭal* (14) which is about *Cevvēḷ* and he himself has set to music his poem. Of the *Paripāṭal* musicians *Kaṇṇakanār*, *Nannākanār*, *Nallaccutanār* and *Kēcavanār* are also poets. The poems of *Kaṇṇakanār* and *Nannākanār* are found in *Puranānūru* and the poems of *Kēcavanār* and *Nallaccutanār* are found in *Paripāṭal*. The *Paripāṭal* song of *Nallaccutanār*, who is also a musician, was set to music not by himself but by *Kaṇṇakanār*. But the poem of *Kēcavanār* was set to music by himself in '*Paṇṇōtiram*'. No other poet has set to music his own poem.

He describes Murugaṇ and his hill very beautifully in his poem. It is given under the head Kēcavaṇār as a poet. Being a musician he describes Murugaṇ as liking and residing in the songs which women play on their lute.⁸⁸ The droning of the beetles as they settle on Kaṭampu flowers to taste of their honey in paraṅkuṇṇam seems to the poet to be very musical.

4. NANNĀKANĀR.⁸⁹

Nannākaṇār has set to music Paripāṭal (12), which is about Vaiyai, by the Poet Nalvalutiyār. According to Dr. U V S. he is different from, Nannākaṇār⁹⁰ who is a poet and musician. The prefix 'Na' indicates the greatness of this musician as the prefix 'Na' in the name of Nappaṇṇār. His name is found as Nannākaṇār in some texts. Then there is a likelihood of thinking that Nannākaṇār and Nannākaṇār are identical. The tune suggested by this musician for this poem is Paṇṇuppālaiyaḷ.

5. NALLACCUTANĀR.

There is only one poem in Paripāṭal bearing his name, and it is about Cevvēḷ. Most of the verses in Paripāṭal were set to music by Nallaccutaṇār, and Maruttuvaṇ Nallaccutaṇār, who is different from the former. Nallaccutaṇār has tuned the Paripāṭal poems (16, 17, 18 and 20) belonging to Nallaḷiciyār (16 and 17), Kuṇṇampūtaṇār (18) and Nallantuvaṇār (20). The tunes suggested by this musician for these poems are 'Nōṭiraṁ' and 'Kāntāraṁ'. The verses of Nallaḷiciyār are in the tunes of 'Nōṭiraṁ' and those of Kuṇṇampūtaṇār and Nallantuvaṇār in 'Kāntāraṁ'. The summary of his song is given under Nallaccutaṇār in the serial of the poets.

As he is both poet and musician, there is a reference to music in his description of Paraṅkuṇṇam. The beetles drone in the blossoms like the music of the 'vaṅkiyaṁ'. The

hum of the bees is like the music of the lute. The roaring of the flowing channel from the hill is like the beating of the drum (Muḷavu). A girl dances like a flower creeper, shaken by the wind. She bends her shoulders in harmony with the beating of a small drum (Tuṭi) by her husband. Since he is a musician, all his similes seem to have been taken from musicology.

6. NANNĀKANĀR

One of the manuscript texts tells us that Nannākanār set to music Paripāṭal (2) which is a poem of Kīrantaiyār on Tirumāl. Another text tells us that Paripāṭal (2) was tuned by Maruttuvan Nallaccutanār. The tune suggested by Nannākanār is Paṇṇuppālaiyāl; those by Maruttuvan Nallaccutanār are Paṇṇukkuriñciyāl and Paṇṇuppālaiyāl. Nannākanār is different from Nākanār and Nannākanār according to Dr. U.V.S. He adds that it is doubtful if Purattiṇai Nannākanār and this Nannākanār could be identical. But in some texts Purattiṇai Nannākanār is found as Nannākanār and Nannātanār. Hence these two Nannākanārs may be the same. In Puranānūru there are four lyrics 176, 376, 379 and 384 in the name of Purattiṇai Nannākanār and only one song in the name of Nannākanār (881). Nannākanār has praised Karumpanūr Kīlān in his Puram poem 381. Purattiṇai Nannākanār has also praised the same Karumpanūr Kīlān in Puram 384. Hence there is a chance of thinking that both poets may be identical. If we accept that the poet of the Puram poem and the musician of Paripāṭal (2) are the same, then we may conclude that he is both poet and musician.

7. NĀKANĀR

Nākanār has set to music Paripāṭal (11) about Vaiyai composed by Nallantuvanār. The tune suggested by the musician for the poem is Paṇṇuppālaiyāl. There is no other reference to this musician.

8. PITTĀMATTAR.

Pittāmattar has set to music only one poem, Paripāṭal 7, which is composed by Maiyōṭakkovanār, the author of only one Paripāṭal poem on Vaiyai. He is known as Pittāmakkar in some texts. The tune suggested by this musician is 'Paṇṇuppālaiyāl'.

9. PETṬANĀKANĀR.

The third and fourth odes of Paripāṭal by Kaṭuvan Iḷaveyinaṇār about Tirumāl were set to music by Petṭanākanār. The suggested tune for both is 'Paṇṇuppālaiyāl'. As he has set to music songs on Tirumāl, he may have been a Vasihnavite.

10. MARUTTUVAN NALLACCUTANĀR.

Among the musicians of Paripāṭal, Nallaccutanār and Maruttuvan Nallaccutanār have set to music six songs, 6, 8, 9, 10, 15 and 19, whereas Nallaccutanār only four songs 16, 17, 18 and 20. Petṭanākanār has tuned only two songs i.e. 3 and 4. The other musicians have to their credit one Paripāṭal poem each for its tune. According to Dr. U.V.S. Maruttuvan Nallaccutanār is different from Nallaccutanār. The attribute 'Maruttuvan' of his name indicates that he is a Physician like the poet Maruttuvan Dāmōtaranār. So he is not only a musician, but also a Physician. The authors whose poems have been set to music by this musician are Nallantuvaṇār, Kuṇrampūtanār, Karumpiḷḷaippūtanār, Iḷamperuvalutiyār and Nappaṇṇanār. The suggested tunes for the above mentioned poems are Paṇṇuppālaiyāl, Paṇṇōtiram and Kāntāram, and only these three are found in Paripāṭal.

NOTES AND REFERENCES

1. Cf. Pari. 4; 5; Kaṭuvaṇ Iḷaveyiṇaṇār.
2. Ibid. 8; 15; Maruttuvaṇ Nallaccutaṇār.
3. The Discovery of poetry. P. 167.
4. Some principals of Literary Criticism. P.135.
5. Pari. 7: 7—10.
6. Ibid. 2, 36-49; 4. 19—21.
7. Aka. 59-12.
8. History of Tamil Language and Literature. P 56.
9. Puṇa. 71-13
10. Patir-Patikam 7.
11. Pura 359.
12. Aka 43: 1-5.
13. Pari. 20: 1-5; Pari 6: 1-5.
14. Naṛ. 88: 3-5.
15. Neytar 21 : 15-17.
16. Kali. Vol. III P 29. Edited by Anantarama Iyer.
17. Kalittokai. The history of the Poets by Ilaivalakanar. P. 30.
18. The Chronology of the Early Tamils P. 226.
19. Neytar. 14-9; Pari. 11-5
20. Ibid 11: 18,19; Ibid. 20:60,61.
21. Ibid. 14-1; Ibid 8: 61,62.
22. Ibid. 3-3; 1-4; Ibid 20:6,7.
23. Ibid 24:24, 25; Ibid 19:19-29.
24. Ibid. 28:55,56; Ibid. 6:1,2.
25. Ibid. 33-20; Ibid 8: 6,7; 11: 77,78.
26. Ibid. 14:30 Ibid. 6;20
27. Neytar. 1; 2; 4.
28. Pari. 6; 11; 20.
29. Paripāṭal. The history of the poets. P. 17.
30. Nariṇai. The history of the poets p. 49.
31. Neytar. 32: 4-7.
32. Ibid. 2-3; 6: 3-4; 28-64.

33. Ibid. 4 : 17, 18.
34. Centamiḷ. Vol IXX. P. 252.
35. Kalittokai. P.893., Edited by Anantarama Iyer.
36. Neytar. 25.
37. Neytar. 4: 17, 18; 24: 24, 25; 26: 59, 60.
38. Pari. 6-60.
39. Ibid. 6-71.
40. Ibid 9-14.
41. History of Tamil Language and Literature P. 29.
42. Appar Tēvāram P. 364. Samajam. Ed.
43. Pāṇḍiyar Varalāru by T. V. Sadasiva Pandarattar P. 12.
44. Pari. 15 : 65, 66.
45. Nālā. 677; 678 ; 680; 686.
46. Pari. 15 : 59-61.
47. Tiruk. 996.
48. Kuṟuntokai. The history of the poets. P.132.
49. History of Literature P.234 by K.S. Pillai.
50. Lectures on Paripāṭal. P.49
51. Pari. 4. 22-24.
52. Ibid 4. 10-21.
53. Ibid. 4: 3-20.
54. Ibid. 3-31: 3-83
55. Ibid 4 : 38-40.
56. Ibid 3: 25-26.
57. Ibid 3: 33-34.
58. Ibid. 3: 54-56.
59. Ibid. 3: 60, 61.
60. Pari. 3 : 11-13.
61. Ibid. 3 : 37-40.
62. The treatment of Nature in Sangam literature. P. 410
63. Pari 3. 57, 58; 4 : 53-55; 3-67; 4 : 25, 26.
64. Kaṭṭuraikkovai. P. 41.
65. Tiruk. 1103.
66. Pari 10-31.

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67. Tiruk. 1251.
68. Pari 10-33.
69. Ibid. 10.87
70. Kuṟuntokai The History of the poets. P. 122.
71. Pari. 2-16.
72. Tol. 393.
73. Patir. 63:19-21; Maduraik. 22. Aiñk. 281.
74. Pari. 2-14. Dr. U. V. S. comm. It may be called 'Tamarai'.
75. Yālnūl. PP. 292, 294.
76. Lectures on Paripāṭal P. 49.
77. Pari. 21: 12-15.
78. Tamil Varalāru P.P. 113, 114.
79. Pari. 9-23. Comm.
80. Iraiyanār kaḷaviyal Urai. PP.30,33.
81. Tol. Pāyira virutti. P.7.
82. The lectures on Kalittokai. PP.5,6. Paḷantamiḷk Kolkaiyē
Saiva Samayam. P.71.
83. Cintāmaṇi. 1328, 2063.
84. Tamil Varalāru. P. 118.
85. Aka. 62; 162; 332. Kuṟun. 51; 62.
86. Periya. Tirukkūṭṭa. 8.
87. Nālā. 873.
88. Treatment of nature in Sangam literature. P. 95.
89. Varaikkāṭcippaṭalam. 6. Kamba Rāmāyaṇam.
90. History of Literature. by K,S.Pillai. P.235.
91. Kalaikaḷaṇciyam. Val. vi P.767.
92. Cf. Sallekana of the Digambara Jains.
93. Pari. 14; 23, 24.
94. நந்நாகனார்.
95. நன்னாகனார்.

VI. TIRUMĀL.

In ancient days the Tamils worshipped Nature. Nature's beauty - the blackness of the dense forest-found in the pastoral region (Mullaittinai) was looked upon as Māyōn and adored by the people of that region. The people praised and worshipped the 'Kāyā' flowers blossoming in the forest. These blue flowers reminded them of the complexion of Tirumāl. In praising their Kings, the poets compared them to Tirumāl and this manner of praise is called 'Pūvainilai' in Tolkāppiyam.¹ Pūvai means Kāyā flowers and it figuratively stands for Tirumāl. God is enumerated as one of the products (Karupporuḷ) in Tolkāppiyam which speaks of the Tamil regional Gods-Cēyōn, Māyōn, Varuṇan and Vēntan.² Among them Māyōn who is known as Tirumāl is the God of the pastoral region. From the use of words Māyōn and Cēyōn which reveal the colour of the Gods, we may think that there was idol worship even at the age of Tolkāppiyam.³ Pattuppāṭṭu, Cilappatikāram and Maṇimēkalai refer to the existence of the shrines of the various deities.⁴ As Paripāṭal is the only Sangam literature, which speaks of Gods especially, we find in it elaborate descriptions of religious doctrines, mythological details and philosophical expositions. According to Tolkāppiyam, Tirumāl was the God of the Pas-

toral region alone, but in the age of Paripāṭal, He was worshipped by all the people of all the regions transcending jurisdiction.

TIRUMĀL IN PARIPĀṬAL AND IN OTHER ANTHOLOGIES.

In Pattuppāṭṭu and Eṭṭuttokai, there are many references about Tirumāl. But the name Vishnu or Vaishnavism does not occur in them. 'Māl', 'Māyōṇ' and 'Neṭiyōṇ' which occur in Sangam literature are identified by later poets with 'Vishnu'. The word 'Māl' has the meaning of blackness.⁶ So the dark green pastures and forests in the Mullai tract naturally remind one of the dark-complexioned God, Tirumāl. Mullaikkali gives many Puranic stories about Tirumāl. It is surprising to know that in Aiṅkuṇūru and Kuruntokai, there is no mention about Tirumāl. With reference to Tirumāl we come across similarities as well as differences between Paripāṭal and other anthologies. We shall now see them in detail.

Similarities :

Tirumāl, appearing as a dwarf, and assuming an all-pervasive form, measured the whole universe with His feet.⁶ Brahma is born from a lotus flower which sprang from the navel of Tirumāl.⁷ Tirumāl is said to be reclining on the serpent which is His unique bed.⁸ He killed the Avuṇās.⁹ The Garuda is the emblem of His ensign.¹⁰ Tirumāl is called 'Māyōṇ'.¹¹ He is universal.¹² His weapon of destruction is the disc.¹³ He wears the garland of basil.¹⁴ His chest is the abode of His consort, Tirumakaḷ.¹⁵ He is represented as having killed Kēci who appeared in the form of a horse.¹⁶ He blows his conch.¹⁷ His garland is like the rainbow.¹⁸ He is as blue as sapphire.¹⁹ Paladēvaṇ and kaṇṇaṇ are inseparables.²⁰

Differences:

Patirruppattu (15) and Kalittokai (140) speak of Tirumāl as Neṭiyōṇ. This has no mention in Paripāṭal. The complexion of Tirumāl is as the neck of a peacock, after Kalittokai.²¹ but in Paripāṭal that simile does not occur.

The following incidents and Puranic legends which are found in other anthologies, are not found in Paripāṭal

Tirumāl who is blue in colour relieves the moon from the engulfing snake.²²

Māyōṇ presses his disc the forehead of an elephant on which the Avuṇās come mounted and makes them flee.²³

Kaṇṇaṇ bends the branches of a Kuruntu tree so as to hide the nakedness of the gopikas from the sight of Balarāma who came there, while they were bathing.²⁴

Rama silences the birds on the banyan tree when their twitters disturbed his conclave.²⁵

Parasurāmaṇ wielding the battle-axe destroys the Kshatriya dynasty and performs the yagas with great effort.²⁶

Tirumāl and Siva, the two powerful Gods, co-exist.²⁷

Tirumāl and Balarāma stand for wide-spread reputation and valour respectively.²⁸

When the Asuras swarmed and concealed the sun who shone in the sky, Tirumāl brought the sun back and relieved the world from the deepest distress.²⁹

It is said that monkeys picked up Sita's ornaments which she dropped, when Rāvaṇa carried her away with him and wore them topsy-turvey.³⁰

Among the available twenty four Paripāṭals, (including Paripāṭal tiraṭṭu) we have seven odes and one Tiraṭṭu song on Tirumāl. The authors of the first Paripāṭal and Paripāṭal tiraṭṭu (1) are unknown.

Name of poet.	Serial number of Paripāṭal and of Pari-Tiraṭṭu.	Number of lines.
	1	65
Kīrantaiyār . .	2	76
Kaṭuvaā ḷaveyiṇaṇār	3	94
Kaṭuvan ḷaveyiṇaṇār	4	73
Nalleḷuṇiyār . .	13	64
ḷamperuvalūtiyār . .	15	66
Tiraṭṭu	1	82
	Total	520

The poets of Paripāṭal ardently describe the incarnations, the devine qualities, and the form of Tirumāl from head to foot.

The Head.

The thousand-headed serpent with furious look protects the head of Tirumāl. The golden crown on his head is like the blue mountain covered with sunlight and the hill where the Vēṅkai tree has blossomed.

Complexion :

The Paripāṭal poets, who are attracted by the colour and brightness of Tirumāl employ eight similes. They are the Kāyā flower, sapphire, the still ocean, the black cloud, darkness, the lotus leaf, dark hill and the blue lily. All the poets who have sung on Tirumāl have mentioned sapphire for his colour and it is used seven times as a simile in Paripāṭal. Next to it, the Kāyā flower takes the place and it is used four times in four odes. Affixing suitable attributes to the similes, the poets clearly exhibit Tirumāl's colour.⁸¹ Kaṭuvan ḷaveyiṇaṇār has three similes for His complexion: sapphire, the still sea, and the pregnant cloud. Nalleḷuṇiyār gives five similes in his poem - the cloud, the Kāyā flower, the sea, darkness, and sapphire. The use of innumerable similes for the complexion of Tirumāl in Paripāṭal has attracted the Ālwārs and Kambar.⁸²

The eye.

All the poets who have sung on Tirumāl compare only the lotus flower to the eyes of Tirumāl. His eyes, naturally ever red, are spoken of as 'Ceṛāac Ceṇkaṇ'⁸³ and 'Ceyirtīr Ceṇkaṇ'.⁸⁴ Kīrantaiyār improves the simile by suggesting a lotus pair for His two eyes.⁸⁵ Kaṭuvan ḷaveyiṇaṇār and ḷamperuvalutiyār have compared His eyes to the very lotus flower blossoming from His own navel, because of its divine nature.⁸⁶ In their opinion the louts of the objective world should not be drawn on for comparison with his divine eyes.

Mouth.

There is only one reference about his mouth in Paripāṭal. The poet Nalleḷuṇiyār compares his mouth to the

lotus flower. The feet, hands, eyes, and mouth are all like the lotus with big petals which flower above the leaves.³⁷

Chest.

The chest is the most fascinating of Tirumāl. It is the abode of his consort, Tirumakaḷ. Hence all the poets who have dedicated their odes to Him except Iḷamperuvalutiyaṛ have these praises.

‘Māyūṭai malarmārpu’ (Pari. 1-3)

‘Ceyyōḷ cērntaniṇ mācilakalam’ (Pari. 2-31)

‘Ponṇir rōṇriya Puṇaimaru māpa’ (Pari. 4-59)

‘Tiruvāraiyaḷakalam’ (Pari. 13-13)

His chest is adorned by precious jewel³⁸ (செளத்துப் மணி)
His garland of pearls on his hill-like chest is like a rainbow,³⁹
and like a torrent.⁴⁰ A jewel made of pearls known as
‘Nittila matāṇi’ seems as the moon. Tirumakaḷ, who abides
on his flawless chest, sits like the stain in the moon.⁴¹
He wears a garland woven out of fire-like Veṭci flower inter-
mixed with fragrant, sacred basil. There is a beautiful mole
on his chest which is the honourable seat of Tirumakaḷ.⁴²
The poet, Kaṭuvaṇ Iḷaveyinaṇar states that the colour of the
mole is like that of gold⁴³ while the other poets describe
it as black. Paripāṭal alone - not even Nālāyirappirapantam - gives
the colour as gold.

It is the custom of the devotees to praise and worship only the feet of the Almighty. But in Paripāṭal reference is to the worship of the chest of Tirumāl. It is a belief in Vaishnavism that a devotee can attain the grace of Tirumāl only after getting that of Tirumakaḷ who abides on His chest. The

Vaishnavites express this idea as Purushakāram⁴⁴. The bassi of this conception is seen in Paripāṭal (13), wherein the poet Nalleḷuṇiyār points out that the heavenly bliss is attainable only by those, who bow to the chest of Tirumāl on which Tirumakaḷ resides.

‘Niṇṭiruvarai yakalam toḷuvōrkku

Uritamar turakkamum urimaināṇ kuṭaittu’

(Pari 13:12,13)

The line ‘Alliyan tirumaṇmārpa Niyaruḷal vēṇṭum’ occurring in the first Paripāṭal ode also discloses the same conception.

Hands and shoulders :

His hands are as wide as his wide reputation⁴⁵ and they are compared to lotus flowers⁴⁶. In his song on Tirumāl, Kaṭuvaṇ ḷaveyiṇāṇār points out that He has hands from two to a lakh, in order to indicate His omniscience and omnipotence.⁴⁷

As Tirumāl is said to have five hands, Aiṇkaim mainta by Kaṭuvaṇ ḷaveyiṇāṇār, some scholars are of opinion that Tirumāl is also Vināyakar. Prof. T.P. Meenakshi Sundaram in his treatise⁴⁸ states that there is no reference about Vināyakar in Sangam literature, and it was first brought to the Tamil country by Narasimha Varma, the Pallava King, from Vātāpi in the 7th Century A.D. The poet merely goes on describing Tirumāl as having many hands: two, three, four, five, six etc., without anywhere implying that Tirumāl is also Vināyakar or Murugaṇ. If we accept the opinion of a few scholars that Tirumāl is to be regarded as Vināyakar and Murugaṇ when the poet describes Him as having five or six hands, we will have to find Gods for every number mentioned by him which

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Is clearly impossible. Hence the phrase 'Aiṅkaim mainta' does not mean that Tirumāl is the same God as Vināyakar, a later deity. The poet derisively suggests that the hand of Tirumāl had been partial, because it had presented nectar only to the Dēvās leaving the Asuras who also had taken part like the Dēvās in the churning of the milky ocean (Pārkaṭal) to get nectar.⁴⁹

Navel :

Tirumāl's navel looks like the lotus flower Kaṭuvaṇ ḷaveyinaṇār in his 'paripāṭal' ode mentions twice that His navel forms into a beautiful lotus flower wherein Brahma, the creator, has his birth⁵⁰

Feet :

Tirumāl's feet are reckoned fit to worship by all the religious sects, because it is realised that only they are helpful to attain salvation and to get rid of rebirth. The Paripāṭal poets are not exceptional in worshipping the grace of His feet. The feet are praised as flawless and red and as the destroyer of rebirth.⁵¹ The threefold divisions of time-past, present and future - are born of His feet and He is timeless.⁵² Those who worship His feet are never beset with good and evil⁵³. His feet are the lotus itself,⁵⁴ and with His feet He measured the whole universe.⁵⁵ The poet Kaṭuvaṇ ḷaveyinaṇār goes one step further and declares that the feet, which are responsible for the attainment of salvation, are superior to His very person.⁵⁶ This emphatic statement is new and appealing. So all the devotees bow their heads at His feet.

Other Organs :

His neck is very big; His buttocks are bulky.⁵⁷

Attire :

All the poets who have spoken of the dress of Tirumāl have mentioned only the gold embroidered cloth (Ponṇāṭai).⁵⁸ His robes are a contrast to his black form.⁵⁹ The poets have given three similes for His Ponṇāṭai: a black mountain surrounded by fire,⁶⁰ a black hill covered with a girdle of sunlight,⁶¹ and thick darkness surrounded by the morning sun.⁶² The springs of Paraṅkunram are full of the blue lily with the Asōku flowers blossoming beautifully by their side. This sight reminds ḷamperuvalutiyār of Tirumāl's gold embroidered cloth.⁶³ To this poet, Māyōṇ is an object of comparison with the tarn full of blue lily surrounded by Asōku blossoms. To hold Māyōṇ as a simile is a rare literary feature.

Ornaments :

Tirumāl's chest is brightened by glittering jewels.⁶⁴ His garland made of precious gems is like the rainbow in the sky.⁶⁵ He wears a jewel made of pearls by name 'Nittilamatāṇi'.⁶⁶ The golden ornaments on his chest sparkle like lightning and the garlands of pearls glitter like the torrent.⁶⁷ He wears bracelet, epaulet and one ear ring (Kulai).⁶⁸

Garland :

Tiru P.T. Srinivasa Iyengar says the cult of health-giving Tulasī plant has coalesced with the worship of Vishnu, just as the tree cults have coalesced with Lord Siva.⁶⁹ Most of the songs speak only about the garland of basil.⁷⁰ There are a few references that in addition to it. He wears the garland of pearls which is in contrast to His hue and runs like a torrent.⁷¹ His wreath (Kaṇṇi) is also made of fragrant bunches of basil.⁷² A garland made of both the basil and

firelike vetci flowers adorns His chest ⁷³ The basil has been rarely mentioned in Sangam literature. It is praised in Patirruppattu (31) as fragrant bunches of basil (Kamaḷkural tuḷāi) which is the title of the poem itself. The old commentary on Patirruppattu euphemistically interprets that as the basil has no sweet odour, the verse bears the title of 'Kamaḷkural tuḷāi'. This interpretation seems to be wrong. Paripāṭal praises the basil for its nice fragrance, referred to by ḷamperuvalūtiyār and Kaṭuvan ḷaveyinaṇār as 'Nāriṇarttuḷāi' ⁷⁴ and 'Nakkalar tuḷāai nāriṇarkkaṇṇi'. ⁷⁵

Flag :

Admitting that Tirumāl has been assigned so many flags—the Palmyra the plough, and the elephant, the Garuda ensign is most important. ⁷⁶ One of the poets has stated that the Garuda flag is so supreme that it cannot be compared with others. Speaking of His flag all the poets have mentioned only the Garuda ensign. ⁷⁷ It kills the serpent. So it is the enemy of the serpent ⁷⁸ (Pāppuppakai). The word 'Garuda' is not found in Paripāṭal. 'Cēvāl', 'Puḷ', and 'Uvaṇam', and 'Pāppuppakai' are the words denoting Garuda. ⁷⁹ The glorious services of the Garuda are given under the head 'vehicle'.

Weapons :

ḷamperuvalūtiyār has pointed out all the five weapons—conch, disc, bow, mace, and sword—of Tirumāl in his Paripāṭal ode. ⁸⁰ Of the five weapons, the disc is mainly praised and frequently spoken of. The word 'weapon' (Paṭai) itself often stands for the disc. ⁸¹ He holds the disc in his right hand; ⁸² 'nēmi' ⁸³ 'āḷi' ⁸⁴ 'paruti' ⁸⁵ and 'tikiri' ⁸⁶ are used by various poets to denote the disc; but 'cakkaram', the most popular word now in use, is not found. He holds the disc to vanquish and to destroy the evil. ⁸⁷ It also helps the

virtuous by its moon-like benevolent grace.⁸⁸ For this reason a poet praises the disc, saying that it gives shelter to the world.⁸⁹ With the aid of this weapon, Tirumāl cut the heads of the Avuṇās which fell down and rolled like the fruits of the Palmyra.⁹⁰ The disc is Yama to the foes and its colour is as igneous as the melting gold and the burning fire. (Nuṭaṅkaḷal)⁹¹ 'Vaḷai'⁹² 'Kōṭu'⁹³, and 'Valampuri'⁹⁴ are the words used in Paripāṭal to denote the conch, but the popular common word 'caṅku' is not found. When Tirumāl killed the Avuṇās, His conch roared like the thunder.⁹⁵ Tirumāl, who is black in hue, is brightened by the disc in one hand and by the conch in the other.⁹⁶ Next to the disc, the conch is frequently mentioned. The other three weapons-bow, mace, and sword are referred to only in Paripāṭal (15) with a mere mention.⁹⁷

Vehicle :

Caruda is the only Vehicle of Tirumāl. His flag is also inscribed with the figure of Garuda. The Garuda has a thousand-headed serpent in his mouth.⁹⁸ It is described as the red-beaked bird (Cevvāyuvāṇam).⁹⁹ His feather is multi-coloured and he is the terror of the serpent Kingdom (Paṭar ciraip paṇṇirap pāppuppakai).¹⁰⁰ He is capable of killing poisonous serpents. He uses the serpents as belt around the stomach, as epaulet, as wreath, and as jewels on the neck, on the head, and on the feathers.¹⁰¹ He destroys the arrogance of his foes.¹⁰² His food is said to be the snake.¹⁰³ Vaishnavites call him 'Periya tiruvaṭi'.

Kaṭuvan ḷaveyiṇaṇār gives two stories regarding this vehicle. These puranic stories are narrated in detail by Parimēlaḷakar.

The Garudā went to Amarapati, got nectar from the Dēvās, and emancipated his mother, Viṇatai, from slavery. She had been defeated in a wager for saying that the tail of the horse of Indra was white; Katturu had made Viṇatai a slave after treacherously changing the tail of that horse into black. She was demanding of Viṇatai the nectar to the Dēvās as a ransom for her freedom.¹⁰⁴

Tirumāl, according to one puranic version, as the younger brother of Indra and seated on his Vehicle, fought against the Asurās and conquered them. Garuda boasted of Himself that Tirumāl could never have vanquished the Asurās without his assistance as a vehicle. Knowing this, Tirumāl wished to destroy the arrogance of his vehicle and asked Garuda to bear the weight of his little finger only and not the whole body. Garuda cried aloud with its weight and fell into the nether world and prayed to Him for a long time in penitence. Thus Tirumāl wiped off his arrogance.¹⁰⁵

Ādisēshaṇ:

The Nāga cult was prevailing in various parts of India. Siva's serpent ornaments and Tirumāl's Ādisēsha vehicle are reminiscent of the Nāga cult.¹⁰⁶

The word Ādisēshaṇ is not found in Paripāṭal. He is mentioned descriptively.

‘Āyiram viritta aṇaṅkuṭai aruntīral’¹⁰⁷

‘Āyiram viritta kavainā aruntalai’¹⁰⁸

‘Aṇaṅkuṭai aruntalai āyiram viritta-, aṇṇal’¹⁰⁹

‘Irukēl utti aṇinta eruttiṇ varaikeḷu celvaṇ’¹¹⁰

‘Punaiyiḷai Pūmuṭinākar’¹¹¹ and

‘Kuḷavāy amarntāṇ’¹¹²

He is pictured in Paripāṭal as having a thousand heads and a fierce and fiery look and to have raised his hoods as a canopy over the head of Tirumāl. Tirumāl is said to be reclining on Ādisēshaṇ as on a couch in the midst of the milky ocean which is in contrast with his complexion.¹¹³ From the first ode of Paripāṭal Tiraṭṭu, we come to know that there is a separate temple for Ādisēshaṇ at Kuḷavāy near Madurai. This information is found nowhere. That shrine looks like Heaven where righteous people enjoy the fruits of their good actions. There the bees and the beetles hum and drone as the music of the lute. The elephant trumpets like the thundering of the clouds. The flowing torrent, and the beating drum sound musically. Boys and girls sing and dance. Men and women, young and old present offerings, worship and enjoy the heavenly bliss. The ode expatiates largely upon the deeds of Ādisēshaṇ.

Ādisēshaṇ extends his helping hand to the Dēvās by serving as a rope, when the Dēvās and the Asuras churned Pārkaṭal to get nectar.¹¹⁴ He protects Mēru mountain from the danger of wind.¹¹⁵ He bears the whole world on his head as a jewel.¹¹⁶ When Lord Siva who drives on the oxen utterly destorys the three castles, Ādisēshaṇ serving as a string to His Himalayan bow, brings him fame.¹¹⁷

Incarnations :

In Nālāyirappirapantam ten incarnations viz. Maccam, Kārmam, Varekam, Naraciṅkam, Vāmaṇam, Balarāmaṇ, Rāmaṇ, Parasurāmaṇ, Krishṇaṇ, and Kalki-are attributed to Tirumāl.¹¹⁸ But in the age of Paripāṭal all these incarnations were not popular. From the words of Kaṭuvaṇ ḷaveyiṇaṇār 'Piṇavāppirappilai Pirappittōrilaiyē', we may infer that Tirumāl was born without a birth and owes his creation to none. Except

Maccāvatāram and Kalki avatāram all the incarnations are stated in Sangam classics ¹¹⁹ (i.e. Pattuppāṭṭu and Eṭṭuttokai) Naraciṅkāvatāram and Varākavatāram are found only in Paripāṭal¹²⁰ but not in the other Sangam classics. Paripāṭal has not pointed out Parasurāmāvatāram, nor even the much celebrated Rāmāvatāram which is found in the other Sangam classics ¹²¹. Hence the incarnations of Maccam, Kalki, Parasurāmaṇ, and Ramaṇ are not mentioned in the available Paripāṭal songs. Among the other incarnations the Varākavatāram is mainly spoken of and praised by all the poets who have composed songs on Tirumāl except Iḷamperuvalūtiyar.¹²² But the Ālṅwars have dealt with in detail the incarnations of Rāmā and Krishṇā. The reason for the absence of the incarnation of Rāmā in Paripāṭal, says Maraimalai Aṭikaḷār, is the story was not in vogue in Tamiḷnād in the age of Paripāṭal ¹²³. He adds that the incarnations of Tirumāl are the creations of North Indians, and there is no real connection between the Tirumāl of the Tamiḷ land and the incarnations.¹²⁴ Balarāmān and Krishṇaṇ, the national heroes of the shepherded race, were later included by the Brahmins as the incarnations of Vishnu.¹²⁵

Varākavatāram. (Swine incarnation)

Once Tirumāl becomes a swine and brings the earth out of the deluge on His tusk. That age is called 'Kēḷal-tikaḷvarak kōlamotu peyariya ūḷi'¹²⁶ (Varākakarṇam). Tirumāl's bringing the earth out of the deluge is interpreted as marrying the Goddess of the earth.¹²⁷ This action of bringing out the world from the deluge is compared to that of the Mērumountain.¹²⁸ On describing His Varākavatāram, a poet portrays that His tusk is adorned with 'Kimpuri' (a jewel) made of gold.¹²⁹ To denote swine in Paripāṭal 'Kēḷal'¹³⁰ and 'Kaḷiru'¹³¹ are the words used; but not the word 'Varākam' which gained currency in later days.

Naraciṅkāvatāram ;

This incarnation is beautifully depicted in his ode by the poet Kaṭuvan Iḷavey naṇār. On hearing the praises of Tirumāl of his son Pīrakalāṭaṇ, Iranyā gets irritated. Owing to the fire of his wrath, the sandal pasted on his chest dries up. To relive Pīrakalāṭaṇ from the torture of his own father Tirumāl suddenly makes his appearance from a pillar and kicks on the mountain-like-breast of Iranyā and tears him furiously to pieces with his nails ¹³² The word 'Naraciṅkam' does not occur in Paripāṭal

Kūrmāvatāram : (Tortoise incarnation)

When the Avuṇās and the Dēvās churn the milky ocean to get nectar, Tirumāl becomes a tortoise and bears the mountain on its neck. The word 'Kūrmam' (tortoise) is not found in the verse But, the story is a narration implying the incarnation ¹³³

Paladēvaṇ :

In the age of Ālwārs Paladēvaṇ, is considered as one of the incarnations of Tirumāl, but in the Sangam age he had an entity of His own and was treated as one of the important Gods ¹³⁴

Krishṇāvatāram

Nothing is found about this incarnation except His killing of 'Kēci' who assumes the form of a horse¹³⁵ and His dances. He dances with the shepherdesses, standing on both His sides, right and left¹³⁶. He also dances keeping pots on the head and the shoulders. (Kuṭakkūttu)¹³⁷. The word kannan or Krishṇā is not found in Paripāṭal, but from the story we infer that the reference is ostensibly to Krishṇāvatāram.

Vāmāṇāvatāram:

Coming as a dwarf, Tirumāl assumes an all-pervasive form and measures the whole universe.¹³⁸ Except this there is no word denoting either Vāmaṇaṇ or Tiruvikramaṇ. This incarnation is briefly referred to only by one poet, Kaṭuvaṇ ḷaveyiṇaṇār.

Other legends on Tirumāl :

Tirumāl with his disc destroyed the wild Avuṇās.¹³⁹ This incident is described by Kīrantaīyār in detail in his poem,

When He measured the whole universe, the Avuṇās realising His greatness and prowess took to their heels with fright and disappeared into the sea.¹⁴⁰

He became a swan and with its feathers made the deluge subside.¹⁴¹

He obliterated the arrogance of Garuda, his vehicle.¹⁴²

He held the robes of the churn-staff, when the Dēvās churned the milky ocean.¹⁴³

He distributed the nectar only to the Dēvās, neglecting the Asuras, and so it is said that He was partial.¹⁴⁴

Paladēvaṇ.

Though Paladēvaṇ stands combined into the story of Tirumāl in the age of Ālwārs, He was held in esteem as one of the principal four Gods-Sivaṇ, Tirumāl, Cevvēḷ and Paladēvaṇ in the Sangam period. We may infer that the worship of Paladēvaṇ was also in vogue even in the age of Tolkāppiyam, because there is a cūttiram especially for the

palmyra flag,¹⁴⁵ assigned to Paladēvaṇ. Some scholars think that the cult of Paladēvaṇ was introduced into South India from the north.¹⁴⁶ Tiru P.T. Srinivasaiyengar rejects that theory and says that the cult was indigenous to Tamiḷnādu and the shrines dedicated to Paladēvaṇ existed only in Pukār and Madurai and that He had no temple in the north. He adds that the names Vellaiyaṇ and Vellaṇ which are synonyms of Paladēvaṇ are very common in the Tamiḷ country even today in certain castes¹⁴⁷.

In the Sangam classics references are many about Paladēvān. Paladēvān is notable for his enormous strength. He is as white as milk and has a palmyra flag. Tirumāl and Paladēvān are always found together. Paripāṭal speaks of the joint worship of these two Gods. Despite their difference in colour, their functions are not different. Protection of the world is attributed to both of them.¹⁴⁸ Therefore the garland, jewels, flag, and weapons of Paladēvaṇ are also assigned to Māyōṇ by Paripāṭal poets¹⁴⁹. In Paripāṭal the complexion of Paladēvaṇ is compared to that of the white conch.¹⁵⁰ He is the elder brother of Kaṇṇaṇ.¹⁵¹ He is called Vāliyōṇ,¹⁵² (one whose complexion is white) Nāñcilōṇ,¹⁵³ (one who has the weapon of the plough) and Paṇaikkoṭiyōṇ.¹⁵⁴ (one who has the palmyra ensign). The curved plough and the mace are his two weapons¹⁵⁵. He wears one ear-ring (kuḷai).¹⁵⁶ His dress is dark in colour¹⁵⁷. His flag carries the ensign of the Palmyra, the plough, and the elephant.¹⁵⁸ The garland of Kaṭampu, which is sacred to Him, adorns His chest.¹⁵⁹

Much celebrated and worshipped as Paladēvaṇ was in the age of Paripāṭal, this religious sect may have disappeared. V. Kanakasabai Pillai says that the old Gods of the Tamilians are dead. For Indra and Balarāmaṇ are no longer invoked by them.¹⁶⁰

The Sacred Places of Tirumāl

The three sacred places of the greatest importance of Tirumāl in those early days were Tirumāliruñcōlaimalai, Tiruvēñkaṭam and Tiruvaraṅkam as testified to in the Tamil classics like Paripāṭal and Cilappatikāram. As Paripāṭal speaks only of the shrines that belonged to the Pāṇḍiyas, it does not mention the temples of the Chera and the Chōla Kingdoms. The Tirumāl shrines celebrated in Paripāṭal are Tirumāliruñcōlaimalai, Iruntaiyūr and Kuḷavay.

Tirumāliruñcōlaimalai :

This place is called 'Tiruvarai',¹⁶¹ Iruñkunru.¹⁶² and Tirumāliruñcōlaimalai.¹⁶³ As the hill abounds in dark dense groves, it may be called 'Māliruñkunru'. Its praise is sung in an abundant measure, because Paladēvaṅ and Tirumāl reside there. The river, 'Cilampāru' flows down the slopes of the hill. The tarns in that mountain are full of blue lilies. Beside them, Asōku blossoms beautify the hill. The baboons with their young ones jump from one place to another. The music of the pipe and the vocal song resemble the cooing of the cuckoo and its echo. The sounds of cymbals and that of the beating drums (Muḷavu) are likened to the scream of the peacock and its echo. Thus this hill is portrayed beautifully by Iḷamperuvalutiyār in all respects. Cilappatikāram calls this place Tirumālkuṇram¹⁶⁴ and points out the three sacred ponds-¹⁶⁵ Puṇṇiya caravaṇam, Pavakāraṇi and Iṭṭa-citti¹⁶⁵ and their blessings. They are not mentioned in Paripāṭal. Tirumurugārruppaṭai calls this hill 'Paḷamutircōlai which is one of the six abodes of Lord Murugaṅ. It is possible to think that in the Sangam age there were two shrines at Tirumāliruñcōlaimalai, one for Kaṇṇan and Paladēvaṅ together, and the other for Murugaṅ' because the sacred pond, 'Puṇṇiya caravaṇam' is to be found even now in that Kuṇram.¹⁶⁶ It is believed that even the thought of that hill

and the worship in its direction will help attain the grace of Tirumāl.¹⁶⁷

Iruntaiyūr :

Iruntaiyūr is a sacred place near Madurai on the bank of the river Vaiyai, where Tirumāl appears in sitting posture. In the address 'Iruntaiyūr amarnta celva'¹⁶⁸ the word 'amarnta' denotes the sitting. Arumpata uraikārar, the commentator of Cilappatikāram, describes this Tirumāl as Iruntavaḷamuṭaiyār.¹⁶⁹ Iruntavaḷam and Iruntaiyūr are the same. As Tirumāl was in sitting posture the places were called by such names. Iruntavūr is used as 'Iruntaiyūr', just as Ninravūr' is called 'Ninrai'¹⁷⁰ 'Iruntaiyūr' is the place where the temple of Kūṭalaḷakar now exists. The two Sangam poets who were natives of Iruntaiyūr are Iruntaiyūr Karuṅkōḷimōciyar and Iruntaiyūr Koṟṟampulavan.

The description of this place is found in Paripāṭal Tiraṭṭu. (1) On one side of Iruntaiyūr, there is a hill where Vēṅkai, Marām, Makil and Asōku flourish and on the other side there is a tarn full of fishes which glitter like the stars in the sky. The beetles drone among the lotus of the pool. By its side, there are fields which are so enticing as to attract even Tirumakaḷ. The farmers and those who plant the seedlings gaily gather there. Near Iruntaiyūr, there is a city which is the meeting place of all kinds of people i. e. saints, agriculturists, and merchants.

Kuḷavāy :

This place is also near Madurai and it is known as Mātak kuḷakkil Madurai.¹⁷¹ There is a temple exclusively for Ādisēshan at Kuḷavāy.¹⁷² Ādisēshan's having a temple of his own is a rare piece of information found only in Paripāṭal. The young and old, man and women, go there with offerings for worship.

Divinity :

Tirumāl is omnipresent. The very words 'Evvayinōyūm Niye'¹⁷³ which occur twice in Paripāṭal confirm this. He pervades the five senses, the five organs, and the five elements¹⁷⁴. He brings forth the whole universe and all the living beings¹⁷⁵. He is Brahma, Siva and Paladēvaṇ-three in one¹⁷⁶. He is in Aṭṭamūrtā form-the five elements, the sun, the moon and Brahma, the creator.¹⁷⁷ His rule pervades the whole universe. He rules the world with grace and virtue and protects all his creations in his world kingdom.¹⁷⁸ He assumes innumerable births; that does not mean there is a creator superior to Himself.¹⁷⁹ He is said to have resided under the banyan and the Kaṭampu trees and in the riverine islets and on mountain peaks. He is also everywhere and exists in everything. He has no special abode. In order to meditate and adore Him the devotees make mention of some places sacred to Him. In truth His abode is not confined to these places alone. Hence to ascribe a few places only to Tirumāl is wrong¹⁸⁰. This is the clear interpretation by poet, Kaṭuvan ḷaveyinaṇār. Attributing to Tirumāl the flags, weapons, and abodes belonging to other gods, the poets of Paripāṭal emphasise His supremacy and their conception of Him as the God of Gods.¹⁸¹

In Paripāṭal the five forms in which Tirumāl exists Paratvam, Vyūkam, Vipāvam, Antaryāmitvam, and Arccai-are implicitly referred to.¹⁸²

The idea that nobody can attain the bliss of Heaven (Paramapatam) without the grace of Tirumāl who wears the fragrant garland of basil¹⁸³ testifies to His 'Parathvam'. As Tirumāl is said to be Kaṇṇaṇ, Paladēvaṇ, Piratyumnaṇ and Aniruttan, the four Vyūkams are stated.¹⁸⁴ That He is the vēda, Brahma indicates His Antaryāmitvam.¹⁸⁵ From the incarnations

of Tirumāl Vipava' may be understood. As Paripāṭal indicates that there are idols of Kaṇṇaṇ and Paladēvaṇ in Tirumāliruṇcōlaimalai. we may learn about Arccai.¹⁸⁶ It may be held that in the age of Paripāṭal the Tamils were familiar with the whole theory of Pañcharātra Agama-Vishnu Vāsudēva and His four Vyūkās.¹⁸⁷ He is the essence in everything and his divine qualities are seen in nature. Kaṭuvaṇ ḷaveyiṇaṇār brings out this idea in his two odes very well.

He is manifest as heat in fire, as fragrance in flowers, as lustre in stone, as truth in word, as sweetness in virtue, as strength in vigour, as the essence of the Vedas, as the source in the elements as light in the sun, and as grace in the moon.¹⁸⁸

His wrath and lustre are manifest in the sun; His grace and tenderness in the moon; His munificence and benevolence in the rain; His protection and patience in the earth; His fragrance and brilliance in the Kāyā blooms; His origin and greatness in water; His divine form and word in the sky and His incarnation and disappearance in the wind;.¹⁸⁹ He is responsible for the origin, growth, and disappearance of all worldly beings, because all the objects originate from Him enjoy by Him and through Him and at length attain Him.¹⁹⁰

His manifestation as truth is referred to twice in Paripāṭal. It is compared to the unfailing advent of day by the poet, Kīrantaiyār.¹⁹¹ He is manifest as truth in the word, says Kaṭuvaṇ ḷaveyiṇaṇār.¹⁹² Emphasis is laid twice in his odes on Tirumāl by Kaṭuvaṇ ḷaveyiṇaṇār on the tenet that Tirumāl has neither friends nor foes.¹⁹³ To the men of vice He is destructive benevolence (Maṛakkaruṇai) and to the men of good He is virtue incarnate. He is violent to the antagonists and generous to the devotees.¹⁹⁴ Hence it is said

that Tirumāl is manifest as heat in fire and as grace in the moon.¹⁹⁵ The people enjoy or suffer according to their deeds. Their life is determined by their deeds, good or evil. So, Tirumāl never inflicts suffering on His enemies or helps His friends because He has neither friends nor foes.¹⁹⁶ He has no form except the forms worshipped by His devotees as they like.¹⁹⁷ It is difficult even for the ascetics to realise Tirumāl, but to the single-minded devotees, Tirumāl is prepared to help even as a menial servant¹⁹⁸-an idea which is found also in Bhagavad Gita. He likes oblations.¹⁹⁹ The vedas praised by the brahmins are the very form of Tirumāl. His food is the sheep offered as sacrifice in the oblation. He manifests himself through the fire in the sacrificial pit²⁰⁰.

Though the Paripāṭal poets have described the divine qualities in this manner they have asserted that these noble qualities cannot be realised even by the sages.²⁰¹ They say rightly that human beings cannot adequately express the noble qualities of Tirumāl.²⁰² None can understand either His antiquity or His greatness.²⁰³

Entreaties :

The one request that is frequent and common to all the poets is that they should enjoy the bliss of an abode beside the Almighty.²⁰⁴ The poet Kīrantaiyār prays that he with his relations may be granted a pure and true vision.²⁰⁵ Nalleḷuṇiyār begs Tirumāl to bless him with the privilege of singing the praise of the lord for ever.²⁰⁶ Iḷamperuvalūtiyār wishes that Kaṇṇan and Paladēvan should help him even in his next birth to be born to abide at the foot of Tirumālirūṅkunram.²⁰⁷

The Paripāṭal songs reveal that the poets worshipped Tirumāl not for themselves alone but also for their Kinsmen.²⁰⁸ Again they want heavenly bliss not only for

themselves but also for others.²⁰⁹ This form of entreaty has been followed up and developed by the Ālwārs in their Nālāyirappirapantam.²¹⁰ If we consider these requests, we may conclude that the Paripāṭal poets are the forerunners in the Vaishnavite hymnal literature and they may be truly called the Ālwārs of Paripāṭal.

Paripāṭal and Nālāyirappirapantam :

Under this head, I would like to emphasise one important point i.e. how Paripāṭal led to the growth of Vaishnavism in the middle period and how it guided the Ālwārs to compose their hymns. Unless we know the part played by Paripāṭal in the history of the growth of Vaishnavism and its literature, our knowledge will be incomplete. Therefore I have endeavoured here to show that the poets of Paripāṭal are the precursors of the later Ālwārs and that the Nālāyirappirapantam is much indebted to the Tirumāl odes in Paripāṭal in subject-matter and treatment alike. The influence of Paripāṭal in music notes has been followed up in Pirapantam as well. This may be said even in regard to the Saiva hymns of the Nāyanmārs.

For the complexion of Tirumāl, cloud, kāyā flower, sea' darkness, and sapphire are used as similes both by the Paripāṭal poets and the Ālwārs have appended a few new similes collyrium, blue lily, peacock, karuviḷai, cuckoo, nākaṇavāy bird, the fruit of kaḷā, thick tresses, and the evening.²¹¹

Paripāṭal and Nālāyirappirapantam alike refer to the four colours-white, red, green, and black while speaking of Vyūkāvātāram.²¹² For His eyes the lotus flower only is found for comparison, both in Paripāṭal and Nālāyirappirapantam.²¹³ His mouth also is compared to the lotus in Paripāṭal. In the Ālwār's hymns the red-coral, the 'Kōvai' fruit and the beak of a parrot are used as similes for His mouth.²¹⁴ Paripāṭal says that the chest of Tirumāl is the abode of Tirumakaḷ, while

Pirapantam states that it is also the abode of Lord Siva and Brahma, besides Tirumakal.²¹⁵ The Pirapantam has it that He has sacred thread on his chest to which there is no reference in Paripāṭal.²¹⁶ Both Paripāṭal and the Nālayiram refer to Tirumāl's disc and conch. But the latter clearly states that Tirumāl holds the disc in the right hand and the conch in the left,²¹⁷ while the former does not state the hand in which Tirumāl holds the conch. The five weapons of Tirumāl are known as pāñcacanyam (conch) cutarcanam (disc) cārīkam, (bow) nāntakam, (sword) and kaumētakam (mace) Of these only three words-pāñcacanyam, cārīkam nāntakam-are found in Nālayirappirapantam²¹⁸ None of these words is used in Paripāṭal There is a reference in Pēyālwar's poem (99) to the Aṭṭapuyakaram holding eight different weapons. Ādisēshan is called Anantan by Kulacēkara Ālwār.²¹⁹ The intimate connection between Ādisēshan and Tirumāl is almost like that of body and soul.²²⁰

Poykai Ālwār says that Ādisēshan is helpful to Tirumāl in many ways. The serpent is an umbrella when He walks, a throne when He sits, a wooden platform when he stands, the eternal bed when he sleeps on the sea²²¹ The differences between Paripāṭal and Pirapantam concerning incarnations have been given under the head, 'incarnations'. (Page.129) The description of Naraciṅkavatāram by Tirumaṅkai Ālwār differs from that of Paripāṭal. According to Paripāṭal Tirumāl kicks Iraṇyā on his chest, and with his nails He tears him to pieces. In the Pirapantam Tirumāl catches Iraṇyā's tresses, puts him on his lap and kills him with his nails on an evening.²²² The joint worship of Kaṇṇan and Paladēvan in Tirumāliṇṇ-colaimalai is stated in Paripāṭal (15) to which there is no reference in the hymns of the Ālwārs. Paripāṭal speaks of only three Vaishnava centres, - Tirumāliṇṇ-colaimalai, Iruntaiyūr and Kuḷavāy which belong to the Pāṇḍiyā country But the Pirapantam speaks of most of the Vaishnava shrines throughout

the length and breadth of Tamiḷnād. Pūtattālwār calls the shrine of Tirumāl Iruṅkunram 'Iḷaṅkōil'.²² The description of nature in Alakarmalai (Tirumāliruṅcōlaimalai) and the greatness of the hill itself are clearly expressed in the hymns of the Ālwārs. Tirumāl as the God of Gods is set forth both in Paripāṭal and Pirapantam.

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VII. CEVVEL.

Tolkāppiyar in the fifth cūttiram of Poruḷatikāram states that Cēyōṇ (Murugaṇ) is the God of the people of the hilly region. There is a belief that the mountain leaped up from the sea as the first part of the dry earth to be evolved even before non-rocky places came into existence.¹ And from this point of view some scholars attribute primacy and antiquity to Cēyōṇ amongst the various deities. The people on the hills, attracted by the scenes of the rising and the setting sun over the brim of the ocean, were captivated by the grandeur of the sight. This the Sangam poets, Maṅkuṭi Marutaṇār, Muṭattāmakkaṇṇiyār, Nakkīrar, Paraṇar, and Madurai Marutaṇ Iḷanākaṇār have employed for comparison in their works to refer to king and God etc. Such similes are given below:

- King. 'Munnīr nāppaṇ ṇāyīru pōlavum,²
 „ 'Pavva mīmicaip pakalkatir parappi
 Vevven celvan vicumpu paṭarntāṅku'³
 God. 'Palarpukaḷ ṇāyīru kaṭarkaṇ ṭāṅku'⁴
 King. 'Mākkaṭal Nivanteḷutarum
 Ceṇṇāyīrṛuk kaviṇai's

Truth :

·Ōṅkutirai

Munnīr mīmīcai palarīolāt tōṇṇi

Ēmura viḷaṅkiya cuṭar *

The sight of the infant sun emerging from the ocean worshipped by the devotees of nature has evolved into its identification with 'Cēyōn' who sits on the peacock. Cēyōn, Cevvāl and Murugaṇ are synonyms. The word 'Murugaṇ' itself means fragrance, youth, God-head and beauty, according to Tiru-Vi-Ka.⁷ The line, 'Maṇaṅkamal teyvat tiḷanalam kāṭṭi' supports these meanings. On this basis, Tiru-Vi-Ka has developed a theory of Murugaṇ, being the embodiment of eternal bliss in the background of the beauties and pleasures of nature.

In the age of Tolkāppiyam, Cēyōṇ was worshipped by the people of the hill tract, but in the later periods He was worshipped by all the people of all the regions.⁸ In those days, the hunts-men and the hill tribes better known as Kuravars worshipped Murugaṇ as the God of war. His shrines were generally built on the tops of the high hills. Five abodes of Murugaṇ out of six, mentioned by Tirumurugārruppāṭai are on the hills. Since hunting was the primary and primitive occupation of the mountain tribes they invested him with a lance in His hand and called Him lance-man. (Vēlaṇ) His priest too carried a lance, the favourite weapon of Murugaṇ, and was also known as 'Vēlaṇ'. He rides the elephant, the strongest and most powerful animal, of the hills. The bird associated with him is the peacock, a bird of the hills. Among his symbols is the cock, a bird again of the hilly tract. He is said to have married Vaḷḷi, a maid belonging to the hill tribes. He is described to be as resplendent as the Sun and the burning fire-both more welcome in the cooler climate of the hills than in the other regions. In worshipping Murugaṇ his devotees used the flowers of the mountainous region such as kāntaḷ and Kaṭampu and other red flowers like Veṭci etc.

The offerings made by his devotees were millet, honey and the blood of rams. 'When we examine the anthropomorphic evolution of the cult of Murugaṇ, everything points to his having been originally and exclusively the deity of the hills ¹⁰

There are eight poems about Cevvēl in Paripāṭal as tabulated below:

Name of poet	Serial number	Number of lines
Kaṭuvan ḷaveyinaṇār ...	5	81
Āciriyaṇ Nallantuvaṇār ...	8	130
Kuṇrampūtaṇār ...	9	85
Kēcavaṇār ...	14	32
Nallaḷiciyār ...	17	53
Kuṇrampūtaṇār ...	18	56
Nappaṇṇaṇār ...	19	105
Nallaccutaṇār ...	21	70
Total.		612

Let us now take up the description of Cevvēl.

Complexion:

The complexion of Cevvēl is as brilliant as the sun, says Kaṭuvan ḷaveyinaṇār.¹¹ The glowing fire is compared to his hue by Nappaṇṇaṇār.¹² No other simile is found in Paripāṭal for his colour.

Head :

He has six heads¹³ and his face is like the orb of the sun.¹⁴

Hands

He bears in his twelve hands twelve weapons-sheep, peacock, cock, bow, tomaram, dagger, spear kuṭāri, kaṇicci, maḷu pācam, and maṇi.¹⁵ His twelve shoulders are like the drum.¹⁶ (Mulavu) The idea in investing Murugaṇ with six heads and twelve shoulders is metaphorically to express his great wisdom and valour.¹⁷

Chest:

His chest is as strong and broad as the mountain and it is full of scars made by daggers.¹⁸ It is adorned by garlands of flowers and pearls which shine with fragrance in the midst of sandal fumes.¹⁹

Feet:

He wears on his lotus-like feet sandals made of leather and adorned with the feathers of the peacock's tail.

'Taippamai carumattir rāḷiyai tamarai' (Pari. 21-3)

This description of the sandals is found only in the ode of Nallaccutaṇār.

Attire and jewels:

His attire is red in colour.²⁰ He wears fresh jewels²¹ and a garland of pearls.²²

Garland:

He wears the garland of Kaṭampū whose flower is like the wheel of a chariot.²³ He also wears a wreath (Kaṇṇi)²⁴, and a garland of pearls.²⁵ His garland is as red as the colour of his attire.²⁶ The fragrant garland is made of both

Vaḷḷi and Kaṭampu flowers.²⁷ The Kaṭampu being sacred to Cevvēḷ, most poets have assigned to Him the Kaṭampu blossoms

Weapons :

All the poets who have sung on Cevvēḷ mention His lance and his destruction of Cūrapatumaṇ. In Paripāṭal the lance is found with various names such as 'Cuṭarppaṭai'²⁸ 'Ēntilai'²⁹ 'Ekku'.³⁰ His lance has killed Cūrapatumaṇ and his kinsfolk the Avuṇās, and destroyed the mango tree and the Kirouñcā hill, whose forms once Cūrapatumaṇ assumed.³¹ His lance is described as Maṛavēḷ³² and Oḷirvēḷ³³ and it is as red as coral;³⁴ From the poem of Nallantuvaṇār, we infer there was a tradition in society that if any one swore falsely on the lance of Murugaṇ, it would hurt him.³⁵ Besides the lance, He has twelve weapons presented to him by Akṇi, Indra, Yama and others.³⁶

Flags:

Murugaṇ holds aloft flags on which the cock and the peacock are inscribed. The poet Nallaḷiciyār only has pointed out specifically to the two flags assigned to Cevvēḷ.³⁷

Vehicle:

Murugaṇ is said to have the elephant and the peacock, as His vehicles.³⁸ From the words of the poets, Kaṭuvaṇ ḷaveyiṇaṇār and Nallaliciyār, it is learnt that the name of His elephant is Piṇimukam.³⁹ This elephant scores victories in battles and attains reputation.⁴⁰ The abode of Cevvēḷ, Paraṅkuṇṇam itself, appears to the poet Kuṇṇampūtaṇār as the elephant, his vehicle.⁴¹ Even his vehicle was worshipped by the women, after presenting their offerings.⁴² Like the Garuda of Tirumāl, the Peacock serves both as the flag and as the vehicle of Cevvēḷ.

Kaṭampu :

Lord Cevvēḷ resides under the Kaṭampu tree which is sacred to Him in Paraṅkunram. He wears the garland of Kaṭampu.⁴³ This sacred tree is also adorned and worshipped by the devotees.⁴⁴ The sacrificial ram used to be tied to the Kaṭampu tree.⁴⁵

Veriyāṭṭu : (Spirited dance)

In Paripāṭal there is no elaborate description of veriyāṭṭu. There is only a passing reference by a few poets to the performance of Vēlan (a priest) who used to praise Murugaṇ by singing hymns.⁴⁶ As Murugaṇ yields to the spirited dance of the priest, He is called 'Verikoṇṭān'.⁴⁷

The names of Cevvēḷ:

The name Murugaṇ which is derived from the word 'Murugu' meaning beauty or youth or fragrance is used invariably in Sangam classics including Paripāṭal.⁴⁸ The word 'Vēḷ'⁴⁹ which means desire is used with the attributes as 'Neṭuvēḷ',⁵⁰ 'Vēlvēḷ'⁵¹ and 'Cevvēḷ'⁵² in Paripāṭal. The name Cevvēḷ is found only in Paripāṭal, and so the odes on Murugaṇ are anthologised under the head Cevvēḷ in Paripāṭal. The name Cēyōṇ, the primitive word for Murugaṇ, occurs in Tolkāppiyam⁵³ This word is found in Paripāṭal without the suffix 'Cēy'.⁵⁴ The word 'Cēyōṇ' means one who is red, and it comes from the word 'Cēyyōṇ'. 'Cey-yavaṇ' might have been lengthened as 'Cēeyōṇ' according to Nacciṇārkkīṇiyar.⁵⁵ The word 'Cēey' is used in both meanings of redness and son. In the phrase 'Kāy kaṭavuṭ cēy'⁵⁶ which means the son of Siva who destroys the three castles, the word 'Cēy' means son. But in 'Cēy kuṇarm'⁵⁷ the word 'Cēy' means that which is red i. e Cevvēḷ. Some scholars suggest that He is called 'Cēyōṇ', because He is beyond the

reach of our word, mind, deed, and the world ⁶⁸ Here 'Cēy, means distance. Cēy, cēyōṇ, ceyyōṇ and cēntaṇ are synonyms derived from the root cemmai (redness). As he is tall, he is called 'Neṭuvēḷ' and 'Neṭiyōṇ'. ⁶⁹ The name 'vēḷ' means one who is so enchanting as to attract others. ⁷⁰ As the word 'vēḷ' is common to both Maṇmataṇ and Murugaṇ the former is called Karuvēḷ and the latter is called Cevvēḷ, to distinguish them from each other. As He is young, He is called Kumaraṇ. ⁷¹ Being the 'son-in-law of Tirumāl' He is spoken of as 'Māal marukaṇ'. ⁷² As the son of Lord Siva, He is known as 'Kāay kaṭavuṭ cēy'. ⁷³ Having accepted the spirited dance of the priest of Murugaṇ, He is called 'verikoṇṭāṇ'. ⁷⁴ Hence we find such names as Murugaṇ, Cēy, Vēḷ, Neṭuvēḷ, Vēlvēḷ, Neṭiyōṇ, Kumaraṇ, Māalmarukaṇ, Kāay kaṭavuṭ cēy and Verikoṇṭāṇ in Paripāṭal for the great God Cevvēḷ.

The birth of Cevvēḷ :

Among the poets who have sung on Cevvēḷ, Kaṭuvaṇ, ḷaveyinaṇār only describes His birth at length. ⁷⁵ After the destruction of the three castles, Lord Siva was in a state of co-existence, quite unusually, with His consort, Umādevī. Indra prayed to Siva for a boon, asking Him to destroy the sperm. Siva, who had already granted the boon, did not want to go back on his word and so cut it into pieces to the astonishment of the world. Knowing with divine vision that Siva's sperm would usher into existence a general of the celestial army, the seven rishis acknowledged it from Siva, after assuring safety to Indra. The rishis thought that if the sperm was taken as such by their wives, their chastity would be in jeopardy. So they offered the sperm to the sacrificial fire and, after its purification, distributed it amongst their respective wives (Kārtikai makaḷir) except Aruntati. The six wives of the rishis conceived without offending

their chastity and delivered their respective children on the lotus bed of a sacred pond in the Himalayas. Instantly Indra breaking his own word pledged to the rishis, got irate over the birth of the child and mascerated it into six pieces with his weapon, vaccirappaṭai. The six pieces became six children and combined into one. Even in his childhood Murugaṇ, unarmed, was able to defeat Indra. He was considered fit to be general of the celestial forces. So Akṇi, Indra, and Yama presented a cock, a peacock, and a goat respectively from their person as gifts to Cevvēḷ. As Murugaṇ had his birth on the lotus of the sacred pond, of Saravaṇap-poykai, He derives the name of the 'Naḷiṇattup piṛaviyai'.⁶⁶ For vanquishing Indra, as a child, Murugaṇ enjoys praises such as,

'Pīranta ṇāṇrē ninnai uṭkic
Cīrantōr aṇciya cīruṭai yōyē' (Parī. 14:25,26.)

Thus in Paripāṭal Murugaṇ is said to have been the son of Umai⁶⁷ and Kārtikai makaḷir⁶⁸. The story of the birth of Cevvēḷ revealed in Paripāṭal is at variance with that of Kantapurāṇam. Maṛaimalai Aṭikaḷār is of opinion that the story of Murugaṇ's birth is intended only to maintain that Aruntati, the wife of Vacishta is greater than Gods, Murugaṇ and Sivan.⁶⁹ The inner meaning of the story of Murugaṇ's birth is that He is the source of the five elements, says Tiru-Vi-Ka.⁷⁰ Thiru K.V. Jagannathan would have it that Murugaṇ is the embodiment of the supremacy of Siva, the grace of Umai, the spirituality of the saints, the chastity of Kārtikaimakaḷir, and the sacrifices performed at his birth.⁷¹

The destruction of Cūrapatuman :

The story of the killing of Cūrapatuman is not new to the Tamil classics. It is hinted and even narrated by various Sangam poets in their songs. There is a view that the story

of Rāmā has many similarities with that of Murugaṇ and the former is only an adaptation of the latter. Murugaṇ's killing of Cūrapatumaṇ has been mentioned in several Paripāṭal odes. Whenever and wherever the lance of Cevvāḷ is spoken of, its valour of killing Cūrapatumaṇ is invariably mentioned.⁷² Kaṭuvaṇ ḷaveyiṇaṇār, who loves to narrate puranic stories in detail, portrays the destruction of Cūrapatumaṇ elaborately. He states that Murugaṇ riding on His elephant, goes to the ocean, where Cūrapatumaṇ resides. He cuts the mango tree and breaks into pieces the Kirouñcā mountain the two forms which Cūrapatumaṇ takes to hide himself. He kills the Avuṇās, Cūrapatumaṇ's kith and kin who are ironically called virtuous people. They were a treacherous lot and were not afraid of killing and eating the murdered people.⁷³ The name Kirouñcākiri as such is not found in Paripāṭal but it is called 'Kurukoṭu peyar perra mālvarai'.⁷⁴ and 'Puḷḷoṭu peyariya poruppu'.⁷⁵ (the hill bearing the name of a bird, Anṛil). The inner meaning of the war between Murugaṇ and Cūrapatumaṇ is clearly brought out by Tiru-Vi-Ka as follows: Every mind is a battlefield, where the war is waged daily between tenderness and haughtiness. Haughtiness tries to possess the soul. Tenderness tries to relieve the soul from haughtiness. Thus the struggle goes on between the two. This struggle is described as the war between Cūrapatumaṇ and Murugaṇ. The lance of Murugaṇ represents the divine wisdom which vanquishes ego.⁷⁶

Murugaṇ's wives.

Even as Murugaṇ married Dēvacēṇai, the celestial girl of the Heavens, He has also married Vaḷḷi, an earthly girl, in this world, so that both the worlds may get the same happiness from Murugaṇ.⁷⁷ Dēvacēṇai is the daughter of Indra of a thousand eyes.⁷⁸ Vaḷḷi is the daughter of a Kurava chieftain who lived in the hilly region.⁷⁹ She is fig-

uratively described as the young one of a deer.⁸⁰ Bearing in mind the love of Murugaṇ for Vaḷḷi, poet Kēcavaṇār describes their love in a figurative way, that He loves the fragrant Vaḷḷi flower.⁸¹

The quarrels between Vaḷḷi and Dēvacēṇai over their affection of Muruga are vividly portrayed in paripāṭal (9) by Kuṇrampūtaṇār. Dēvacēṇai is a heavenly maid; all the same she is described to have bickerings with Murugaṇ, just like a women of this world. Owing to their discord, Vaḷḷi and Dēvacēṇai begin to quarrel with each other. This fight is portrayed as though between two inveterate foes. The lady companions of Vaḷḷi fight with those of Dēvacēṇai, hurling garlands and balls at each other. The peacocks, the parrots, and the bees of Vaḷḷi quarrel with those of Dēvacēṇai fiercely. Having belonged to the hilly tract, Vaḷḷi and other companions fight courageously with Dēvacēṇai and her group with swords and arrows. As Dēvacēṇai and her friends belong to Heaven, with their heavenly power, they turn into humming bees, dancing peacocks, and singing cuckoos and save themselves from their antagonists.⁸² Murugaṇ revels in the love-bickerings of his consorts⁸³.

The way of worship :

The devotees worship not only Cevvêḷ and His Paraṅkunṇam but also His tree and His vehicle. They adore Cevvêḷ by offerings of flowers. Some perform sacrifices and present offerings (Avis) to Him.⁸⁴ The fragrant fumes of aquila and sandal offered by the ardent devotees to Murugaṇ spread over Paraṅkunṇam and sometimes hide even the sunlit heaven.⁸⁵ Muruga is praised as one who is fond of fragrant fumes.⁸⁶ During their prayer the devotees sing hymns to the accompaniment of the lute and the beat of drums and some of them

recite the Vēdās.⁸⁷ As He loves music to the accompaniment of the lute, He is addressed as 'Eḷiip pāṭum pāṭṭamarntōyē'. (Pari. 14-24) Bells are rung during worship.⁸⁸ When the devotees go to Paraṅkunram they take along with them sandal, varied scented fumes, ever-burning lamp, fragrant blossoms, drum, bell, string, peacock, Kuṭāri, (a kind of weapon) elephant, tender leaves, embroidered cloth, beads, and spear.⁸⁹ The woman folk adorn the elephant's head with Kumkum, (Kuṅkumam) sprinkle holy water on it, and beautify it with the hair of the yac, and raise an umbrella on its back for worship. They take the remnants of the food given to the elephant, hoping that they will be rewarded with the love of their husbands and handsome lovers.⁹⁰

The divinity of Cevvēḷ :

Murugaṇ is the supreme Lord of this world. It is his ordination that some are blessed with high birth as a result of their virtuous deeds; some are born low as a penalty of their evil deeds.⁹¹ He is said to be ruling over the seven worlds.⁹² Indra, the God of Heaven, Tirumāl who wears the garland of basil and who has the Garuḍa ensign, Siva who rides on the bullock, Brahma, the creator of this world, the twelve Ātittās the two Maruttuvās, Aṭṭavacukkaḷ, the Eleven Rudrās the regents of the eight cardinal directions, the Dēvās, the Asuras, ascetics, and others flock to pay homage to Murugaṇ at Tirupparaṅkunram.⁹³ In the group of Gods Siva, Tirumāl, and Brahma-the trinity of Hinduism-is mentioned. Thus the poet brings home to our mind the indisputable supremacy of Murugaṇ.

Those who possess the noble characters of grace and righteousness and those who are respected even by the ascetics are absorbed in the feet of Cevvēḷ. Those who torture the living beings with wrath, those who get defamed because of

their evil deeds, those who take cover under a saintly garb and do evil, and the dunces who do not believe in rebirth cannot attain the feet of Cevvāl.⁹⁴ Even at the time of His birth, the Dēvās were afraid of seeing Cevvāl, who has great reputation.⁹⁵ He rejoices in the virtues of the brahmins, who have mercy and are twice born.⁹⁶ As He loves the praises of his devotees, Cevvāl is a lover of Panygeries (Vālttuv-appān).⁹⁷

Entreaties to Cevvāl:

The prayers of the devotees to Cevvāl and to Tirumāl have not generally much difference. But asking the Almighty to give boons on this worldly happiness, is found only in the odes on Cevvāl, but not in the odes on Tirumāl. At Paraṅkunram the devotees of varying ages, after worshipping Cevvāl, pray for boons. A few young girls wish that their dreams of embracing their lovers should come true and that the Vaiyai should swell so as to help the lovers to have water-sports. The married women pray for progeny. Some entreat that their husbands should attain wealth; some earnestly beg that their consorts should secure victory on the battlefields.⁹⁸ Some desire that the torrents in Paraṅkunram should be always in floods.⁹⁹ To worship God in the company of kinsfolk,¹⁰⁰ to long for heavenly bliss on their own behalf and on behalf of their kinsmen,¹⁰¹ to yearn to be at the foot of the hill where He resides,¹⁰² and to entreat the privilege of constantly singing His praises¹⁰³ are the similarities made by the poets who have sung on Cevvāl and Tirumāl in Paripāṭal. Kunrampūtaṇār entreats, in both of his odes on Cevvāl, that he should reside at His feet for ever.¹⁰⁴ Nallaccutaṇār expresses his desire in his only song that he should abide at His feet and at the foot of Paraṅkunram, the abode of Cevvāl.¹⁰⁵ A request is made by Nallaṭiciyār to Cevvāl that he and his kinsmen may be

eternally happy, free from rebirth.¹⁰⁶ Kuṭuvan ḷaveyinaṇār begs Murugaṇ not for wordly things i.e gold, prosperity, and enjoyment, but for His grace, love, and virtue¹⁰⁷ These requests of the Paripāṭal poets influenced the Āḷwārs and the Nāyaṇmārs very much, who adapted them in their hymns

Paraṅkuṇram :

Cevvēḷ resides in Tirupparaṅkuṇram under the Kaṭampu tree. This hill is likened to an elephant, his vehicle.¹⁰⁸ It is comparable to the Himalayas, for it is here that the Gods like Tirumāl, Siva, Brahma, and Indra congregate to worship Murugaṇ.¹⁰⁹ The word 'Param' in Paraṅkuṇru denotes greatness. In this connection it may be noted that in a similar manner Iruṅkuṇru is so called account of its greatness. Two thousand years ago the hill presented a more pleasing prospect with its wooded sides; its torrents in the rainy season, its tarns for ceremonial and festive bathing, and its caves with their historic echoes. But today it appears as an immense bare boulder, a landmark for all the vicinity. Paripāṭal poets have portrayed the painting on the hill, water-sports in the tarn, the natural beauties, and love scenes.

Paintings in Paraṅkuṇram :

The beautiful shirne in Paraṅkuṇram looks like the place of Maṇmata who teaches the use of the arrows to his disciples.¹¹⁰ The paintings in the shirne attract visitors. The Zodiacal sign Irati and Kāmaṇ, the story of how Indra became a cat, and how Akalikai was turned into a stone because of the curse of Kautama, are depicted in the paintings.¹¹¹

The ponds in Paraṅkuṇram :

The ponds are praised in the same way as the lotus pool in the Himalayas which has given birth to Cevvēḷ.¹¹² They are full of blossoms and look like the quiver of Maṇ-

matan¹¹³ A bamboo bending over the flowers of varied colours on it resembles the rain bow in the sky¹¹⁴ The young girls scatter the sprouts in the waters. The leaves dip erect by the side of the buds and the blossoms. On seeing the bunches of flowers and leaves standing erect over them, the young girls imagine that they appear like five-headed serpents. The big and small buds beside the sprouts also appear to the young girls like the elder and younger sons of the serpents.¹¹⁵ The experts in the various arts have hoisted their triumphant banners along the banks.¹¹⁶

Love scenes:

The pretty ladies with their lovers jump into the pond and play water - sports. So the beetles fly away from the flowers in fear without tasting the honey in them.¹¹⁷ when a girl swimming in the pool asks her lover to give the bamboo raft, a bowl full of red water is hurled at her. She is unable to swim with its help. When she is about to be drowned, her lover lends a helping hand.¹¹⁸

Nature's scenery:

In the grove in Paraṅkunram, flowers of various classes and varied colours blossom, and the grove seems like the flower-quiver of Maṇmatan.¹¹⁹ The fresh bunches of konrai blossoms are like the golden garlands.¹²⁰ The Veṅkai flowers spreading over the rock look like the tiger.¹²¹ The bunches of buds of Kāntaḷ which blossom in winter are like the tied hands of the vanquished.¹²² The rainbow which appears in winter over Tirupparaṅkunram resembles the bow of Indra¹²³ The trees on the hill shower fresh flowers as Indra's bow discharges the arrows.¹²⁴ The bunches of Venkai are red like fire in colour. The multi - coloured flowers of the grove-clad hill remind the poet of the various colours seen in the

eastern sky at sun-rise.¹²⁵ The trees are drenched by the honey of the flowers.¹²⁶ The wind blowing in Paraṅkunram is sweet smelling because of its passing through sandal paste, flowers and fragrant fumes.¹²⁷ The clouds of sandal-wood smoke that rise from the fires of the devotees hide the bright heavens.¹²⁸ The road between Madurai and Paraṅkunram is strewn with flowers fallen from the heads and garlands of the worshippers.¹²⁹

At sight of the dark clouds, the peacocks dance graciously.¹³⁰ The devotees in Paraṅkunram offer cakes to the baboons and sugarcane to the black monkeys and to the elephants.¹³¹ The bees which make the flowers of Kānta blossom, look like the hands of the fiddler, who relaxes on the strings of the lute.¹³² The stream that flows from the mountain peak adorns it like a garland of pearls.¹³³

The humming bees hovering on the flowers of Kaṭampu sing an enchanting song.¹³⁴ The peacock's scream is heard as if it commands the separated lovers not to remain separated any longer and to get quickly reunited.¹³⁵ The droning of the beetles over the blossoms is like the music of Vaṅkiyam.¹³⁶ The drum sound like the flowing torrents.¹³⁷ The thunder of the clouds reminds one of the roaring of the elephant.¹³⁸ The cocks crow loudly in answer to the roar. All these sounds are beautifully echoed by the hill.¹³⁹ Sometimes the beating of the drums is beautifully pleasant like the noise of the dashing waves, the thundering of the clouds, and the thunder-bolt of Indra.¹⁴⁰ The hill echoes this too. The sounds of the cymbals heard in the temple of Murugaṇ in Paraṅkunram resemble those heard on a battle-field.¹⁴¹ This hill is filled with the hymns of the devotees, the noise of the cymbals of the dancers and the echoes of the hill.¹⁴² Nature and art vie with each other on festive

occasions. On one side the beetles drone, on the other the lute is played- On one side the dragon flies hum; on the other the flute wails. The beauty of the drum is echoed by the running water. On the one side ma'dens dance merrily; on the other the festoons of hanging flowers move to an fro. The call of the dancing peacock seconds the babbling of the songstress.¹⁴³ The torrents scatter the sapphires of girls who play in them in the neighbouring fields and destroy them.¹⁴⁴ A young girl, separated from her relations, cries aloud 'Eh' 'Ōh' which is echoed by the rocks. The echoes are mistaken by her for their reply, and she roams about in vain. Thus the little innocent girl is deceived by the hill.¹⁴⁵

A beautiful damsel captivates the hearts of the spectators by her skilful dance. Some ladies are jealous that their lovers look fixedly at the dancer. A woman looks furiously at her lord to express her displeasure for his looking askance at the dancing girl. Another woman thinks, by wearing jewels and dressing herself richly, she can distract her lover's sight towards her. The third tries to attract her consort's attention by applying to her breast the sandal paste. Thus the minds of various women are exhibited in the love scenes at Parāṅkunram.¹⁴⁶

The dancing peacock puts a lover in mind of the tenderness of his lady love. The lover likens her gentility to that of the peacock. The lady misunderstands that her husband is admiring the beauty of another lady, whom he is in love with. So, she with feigned anger shouts that she knows what he is thinking of and bids him come out with the truth. The lover cleverly answers that he is only looking at the humility felt by the peacock at its inability to be as tender as a woman. The lady feels relieved.¹⁴⁷

A heroine rejects relationship with the hero for his flirtations with prostitutes. The hero tries to vindicate his

constancy by swearing on the grove beside the Vaiyai, on Paraṅkunram and on the Brahmins. His body smells sweet because of the wind blowing through the fruits and the flowers of the hill, never because of contact with prostitutes. The lady companion intervenes and tells the hero that the heroine, being the only daughter of her parents, must not swear by Murugaṇ, as his lance will punish him for perjury. So he touches the sands of the Vaiyai and the foot of Paraṅkunram and proves his unimpeachable conduct. The heroine begs for bearance. The hero reassures his fidelity. Then the hero tells the maid that she will do well to go to Cevvāḷ and appease His anger by presents of offerings to Him. These words of his in the opinion of the lady companion, proved the falseness of his oath. But he had no need to worry, for the heroine herself would worship Cevvāḷ and pacify Him before he was visited with His wrath.¹⁴⁸

In Paripāṭal not only the love bickerings of the common folk but also those of God are portrayed. Those of Vaḷḷi and Dēvacēnai and the quarrels of their respective maids, their parrots and peacocks have been referred to.¹⁴⁹ Paraṅkunram presents the bliss of the Kaḷavu and the Karpu courses.¹⁵⁰ The torrents and the wind in Paraṅkunram sing a lullaby to induce love.¹⁵¹ Singing and dancing are daily entertainments. Thus this hill is a centre of all kinds of cultural activities always celebrated with pomp and pleasure.

Paripāṭal and Tirumurugārūppaṭai

The first ode of Paripāṭal itself, being a hymn on Tirumāl, it may be inferred that no other invocation was composed. In the same way in Pattuppāṭṭu, the first idyll itself being about Murugaṇ, it needed no invocatory song. As Paripāṭal speaks only of the Paṇḍiyā country, it celebrated Paraṅkunram alone. But Tirumurugārūppaṭai, following the

manner of 'Arruppatai' speaks of the six adodes of Murugaṇ viz. Tirupparaṅkunram, Tiruccentūr, Tiruvāviṇaṅkuṭi, Tiruvṇrakam, Kunrūtōrāṭal and Palamutircōlai, scattered all over Tamiḷnād. Palamutircōlai is the abode of Murugaṇ in Tirumugārruppatai, but Paripāṭal mentions it as the abode of Tirumāl. There are many similarities between the Paripāṭals on Cevvēḷ and Murugārruppatai, Murugaṇ is the son of Lord Siva by Umādēvi and He is looked after by Kārtikai makaḷir. He has six heads and twelve arms, Similarity is found relating to his vehicles, banner, weapons, sacred tree, garlands, ornaments, complexion, and consorts, Vaḷḷi and Dēvacēnai. Both the works refer to the destruction of Curapatumaṇ who assumes the two forms of the mango tree and the Kirouṇcā mountain. The very words, 'Perumpeyar Murugaṇ' are found in Murugārruppatai and Paripāṭal. There is just a reference to Veliyāṭṭu in Paripāṭal, but it is elaborately portrayed in Murugārruppatai.¹⁵² The story of Murugaṇ's birth is given in greater detail in Paripāṭal than in Murugārruppatai. The goat is said to be one of his vehicles in Murugārruppatai,¹⁵³ but this is not found in Paripāṭal. As in Murugārruppatai Paripāṭal gives the names of the weapons of Cevvēḷ. Besides there are the names of those who present weapons as gifts to Cevvēḷ. The quarrels of Vaḷḷi and Dēvacēnai, the eating of the remnants of the food given to the elephant. His vehicle, the offerings, the natural beauty of the hill-ponds and the torrents in Paraṅkunram are described only in Paripāṭal, Cevvēḷ and Mālmarukaṇ, which are a few names to denote Murugaṇ in Paripāṭal are not found in Murugārruppatai. A few ideas of Paripāṭal seem to be expanded in Murugārruppatai. Paripāṭal tells us that Tirumāl, Siva, Brahma, and others go to Paraṅkunram to pay respect to Murugaṇ. The reason for their going over there is narrated in Murugārruppatai. It says that Tirumāl, Siva, Indra and all the Dēvās marched in a procession to the Divine child, Murugaṇ, to set free the lotus-born Brahma, the creator, who has been

imprisoned for his idiocy.¹⁵³ Murugāruppaṭai states that Murugaṇ is worshipped by all kinds of people with all forms of rituals; by learned orthodox brahmins, by the holy rishis, by the powerful Dēvās, by the people of the hilly tracts, by beautiful damsels, and by the ghosts. This is the idyll which alone narrates at length the functions of the six heads and the twelve hands of Murugaṇ. Murugāruppaṭai is in ācīriyam verse, the odes of Paripāṭal are, as we know, in its characteristic Paripāṭal form. It is well known that the latter has been set to music. But Murugāruppaṭai has not been. Sad to say, Paripāṭal is not at present sung by devotees as hymns, while Murugāruppaṭai is now popular among the saivites and it is sung by the religious community of the Ōtuvārs. It will be good if the religious Paripatals regain their glory of olden times and attract the devotees as before; for these Paripatals can be played upon instruments.

Paripāṭal and other Sangam anthologies :

The references to Murugaṇ found in the Sangam anthologies, except Paripāṭal and Murugārruppatai, are given under this head to facilitate comparison of the ideas about Murugaṇ occurring in them with those of Cevvēl in Paripāṭal. The invocatory song of Kuruntokai depicts Murugaṇ in a nut-shell. Even the first lyrics of Kuruntokai, Patirruppattu and Akanānūru have also references to Murugaṇ. These references reveal the popularity of Lord Cevvēl. But the special eight odes on Cevvēl in Paripāṭal tell us more about Murugaṇ than all the other Sangam classics on Murugaṇ taken together.

The names of Murugan:

The names Neṭuvel',¹⁵⁴ 'Cēey',¹⁵⁵ 'Murugu',¹⁵⁶
 Virālveḷ',¹⁵⁷ 'Ālamar celvan makan',¹⁵⁸ 'Vēlan',¹⁵⁹ 'Irai',¹⁶⁰
 Aruntirai Kaṭavuḷ',¹⁶¹ 'Malaiyurai kaṭavuḷ',¹⁶² 'Korravai

ciruvan',¹⁶⁸ are found in the Sangam classics. In Paripāṭal Vēlan is used only to refer to the priest and not to Murugaṇ. The word 'Kantu'¹⁶⁴ used in Sangam classics, may be the source of Kāntaṇ. The names Kumaraṇ¹⁶⁵ Cevvēl¹⁶⁶ and Māalmarukaṇ¹⁶⁷ are found only in Paripāṭal.

In the invocatory song of Kuruntokai the feet of Murugaṇ are compared to the lotus flowers. His complexion and brightness to the coral, and His dress to the crab's eye (Kunri). This description seems to be an adaptation of the following Paripāṭal lines.

'Uṭaiyum oiyalum ceyyai marrāṅkē
Paṭaiyum pavalak koṭiniraṅ koḷḷum
Uruvum uruvatti yotti mukaṇum
Virikatir murrā viricuṭar otti' (Pari. 19: 97-100)

Murugaṇ is clad in white.¹⁶⁸ His vehicles are the goat, the peacock, and the elephant by name 'Piṇimukam',¹⁶⁹ The goat is not mentioned as his vehicle in Paripāṭal. He holds aloft the flags on which the peacock and the cock are inscribed.¹⁷⁰ He resides under the Kaṭampu tree, which is sacred to him.¹⁷² It is worshipped by the devotees.¹⁷¹ Lightning is compared to his spear¹⁷³ and vice versa.¹⁷⁴ Any man is compared to Murugaṇ, when he is noted for his valour, wrath, and martial prowess.¹⁷⁵ Again Nakkīrar compares to Murugaṇ a man who carries out whatever he desires.¹⁷⁶ To this poet, the sight of crowds of strokes flying in a row against the background of the evening sky with red glow, looks like a white garland of pearls on the shoulders of the red God, Cevvēl.¹⁷⁷ Besides Tirumurugārruppaṭai, these two ideas of Nakkīrar found in Purāṇāṇūru and Akanāṇūru respectively reveal his ardent love for Murugaṇ. Nārriṇai (82) tells of the elopement of Murugaṇ with Valli. Murugaṇ resides at Centil-nakar says Purāṇāṇūru (55). An oath on Murugaṇ is frightful and this is referred to in Kuriṅcippaṭṭu.¹⁷⁸

All the Sangam anthologies except *Narriṇai* and *Aiṅkuṟuṇṟu*, mention *Murugaṇ*'s decimation of *Cūrapatumaṇ*.¹⁷⁹ When *Murugaṇ* begins to war with *Cūrapatumaṇ*, the latter assumes the two forms of the Mango tree and the *Kirouñcā* mountain. At that juncture, *Murugaṇ* throws his lance at them and destroys them utterly. The ravaged *Kirouñcakiri* is referred to in *Murugārruppaṭai*,¹⁸⁰ and the invocatory song of *Kuṟuntokai*. The cutting of the mango tree is also mentioned in the Sangam classics.¹⁸¹ *Murugaṇ* is also spoken of as the commander-in-chief of the *Dēvās*.¹⁸²

Veriyāṭṭu :

Murugaṇ is the God of the hilly region where prenuptial love (*Kaḷavu*) takes place. The people living in the mountainous tracts offer millet mixed with the blood of the sacrificed goats. For carrying the 'Vēl' He is called *Vēlaṇ*. His priest is also called 'Vēlaṇ' for the same reason. The people thought that the priest-*Vēlaṇ*-could perform magic rites and cure the girl of her love sickness. The priest, in a place ritually decorated for the purpose, invoked *Murugaṇ* and played a spirited dance designated 'Veriyāṭṭu' to relieve the distress of the love sick girl, after offering red millet mixed with ram's blood. The people hoped that *Murugaṇ* would make his appearance there. The priest diagnosed the girl's disease by means of *Kāḷaṅku* (Molucca beans) and muttered that she was possessed by the hill deity.¹⁸³ (*Murugaṇ*) So, the other girls performed the *kuṟavai* dance. (*Kuravaikkūttu*)¹⁸⁴ The ten verses dealing with the spirited dance of 'Veriyāṭṭuppattu' in *Aiṅkuṟuṇṟu*, depict this scene. As a woman poet described this kind of dance in all her poems, she is called *Veripāṭiya Kāmakkaṇṇiyār*. This *Veriyāṭṭam* brings to light clandestine love. So it takes all important place in Akam literature. *Paripāṭal* has not described this spirited dance elaborately.

It may be generally expected in dealing with Murugaṇ, the deity of the hilly region, that 'Veriyāṭṭu' must have found a place along with any description of a love scene. However it has no place in Paripāṭal, except that Kuṇṛampāṇār has christened Murugaṇ as 'Verikoṇṭāṇ'.¹⁸⁵ This shows the close relationship between Murugaṇ and Veriyāṭṭu. We find descriptions of different love scenes in the poems on Cevvēḷ, but none about Veriyāṭṭu.

Paripāṭal and Kāntapurāṇam :

Though these two treatises accept that Murugaṇ is the son of Siva, the story of his birth revealed in Kāntapurāṇam is at variance with that revealed in Paripāṭal. Brahma and the Dēvās went to see Siva at Kailās and requested Him to relieve them from distress caused by Cūrapatumaṇ. The five-faced Siva created for himself one face more and produced six flames out of his six faces. Then He ordered the fire and the wind to take the flames and drop them into the Ganges. The Ganges took them to the sacred pond known as 'Caravaṇ-appoykai' where the six flames turned into six children. At the request of Tirumāl and the Dēvās, the six Kārtikai makaḷir looked after the children. When Umā went to that sacred pond and embraced the six children, they became a single child with six heads and twelve shoulders. This combination gave the name 'Kantaṇ' to Murugaṇ.¹⁸⁶ Caravaṇ-appoykai is accepted as the birth place of Murugaṇ even by Paripāṭal. Lord Siva told the Dēvās that Murugaṇ would kill the Avuṇās and their chief, Cūrapatumaṇ. The stories take new forms from time to time, perhaps when culture and civilisation change. The Paripāṭal version of the kārtikai makaḷir inseminating themselves must have been obnoxious to the people of a later age. Hence the story, the birth of Cevvēḷ, perhaps underwent a metamorphosis in Kāntapurāṇam.

There is no reference to the imprisonment of Brahma in Paripāṭal. But Kantapurāṇam states that Murugaṇ imprisoned Brahma for his ignorance of the meaning of the chief mantra (Piraṇavam). At the request of His father, Lord Siva, Brahma was released.

Kantapurāṇam's version of the story of the killing of Cūrapatumaṇ is different from that found in Paripāṭal and Murugārūppaṭai. The Purāṇam tells us that Cūrapatumaṇ's chest was cut in twain by Muruga's spear. One part turned into a peacock and the other into a cock. Murugaṇ took the peacock for His vehicle and the cock as his ensign. In Paripāṭal the peacock and the cock are said to be presents respectively by Indra and Fire. Paripāṭal says that the goat is presented by Yama to Murugaṇ, but Kantapurāṇam mentions that the goat, the vehicle of Cevvāḷ is the off-spring of the sacrifice performed by Nāratar. Kantapurāṇam is a big treatise. It expatiates largely upon the history of Viravāhu, of Tārakācūraṇ who is the brother of Cūrapatumaṇ, the birth of Cūrapatumaṇ, his demise in oblation and his sudden appearance, Cūrapatumaṇ's visit to Swarga Cattiyaḷōkā and Vaikunta, the war between Murugaṇ and Cūrapatumaṇ and the marriage of Vaḷḷi and Dēvacēṇai with Murugaṇ.

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VIII. VAIYAI.

In ancient days the rain and the rivers were looked upon as God, because they were the source of all fertility. That is way Tiruvaḷḷuvar places the chapter 'Vāṇ Cīrappu' next to 'Kaṭavuḷ Vāḷttu'. Iḷaṅkō Aṭikaḷ praises rain in his invocatory verses in Cilappatikāram. In this epic we find that Kaṇṇaki and her consort Kōvalaṇ, worshipped the Vaiyai as soon as they entered Madurai.¹ Paripāṭal states that the people praised and adored the Vaiyai and presented garlands and other offerings, just as they worshipped Tirumāl and Cevvēḷ.

Every Tamiḷ state enjoyed the blessings of a big river which made it fertile and flourish; and therefore the river was looked upon as the daughter of the royal line. The Periyār belonged to the Chēra Kingdom, the Vaiyai to the Pāṇḍiyā, and the Kāviri to the Chōḷā. The King himself was called after the famous river which flowed into his land or its ownership was attributed to him. For instance the Chōḷā King was called 'Kāvirikiḷavan',² and the Vaiyai referred to as 'Tennaṇai Vaiyai'.³ The names of the Tamiḷ Kingdoms were praised by the poets along with their nourishing rivers. The Chēra country was known as 'Pēriyārruṇṇ cīruṭai viyaṇ-pulam',⁴ the Pāṇḍiyā country as 'Vaiyai cūḷnta vaḷaṅkeḷu

vaippu⁵ and the Chōlā country as 'Kāvīripurakkum nāṭu'.⁶

The rivers are helpful not only for agricultural purposes, but also for water-sports. According to Tolkāppiyar, play is one of the four sources of delightful pleasure.⁷ In another cūttiram of his, he states that the hero and the heroine are entitled to enjoy sportive play, in the river, in the pond, or in any grove outside their own region.⁸ Hence the social and cultural usefulness of rivers in far-off days.

The Sangam classics have narrated water-sports at length against the background of Akattiṇai. Water-sports were common in all the regions. The people who lived in the hilly tract played in the torrents⁹ and tarns,¹⁰ the people in the littoral region in the sea,¹¹ those of the agricultural place in the river.¹² There are references in Sangam literature to sacred ablutions in river water by people of all ages.

A woman who gives birth to a child bathes in fresh water.¹³ A girl climbing on a Marutam tree jumps into the water.¹⁴ Ascetics also bathe in torrents and perform penance.¹⁵ A poet by name 'Toṭittalai Viḷuttanṭiṇār', in a reminiscent and philosophical mood, thinks of his adventure in his youthful days, when he and his companions climbed on the Marutam tree and jumped forcibly into the pond and brought out sand from its bottom and alas! of the fleeting nature of youthfulness.¹⁶ The young girls bathe orthodoxically in the month of Tai, and it is considered not only 'sacred' but also a happy bath in the Sangam classics.¹⁷ Paṭṭiṇappālai states that the people plunged themselves in the sea to get rid of their evils.

Atti, the son-in-law of Karikāl Chōlā, is called 'Āṭṭanatti' because of his talent in the art of dancing. He attracts every-body to witness his water-sports at Kaḷārtturai, a ford in the river Kāviri. Even Karikālān went to that place with his attendants to witness the water-sports. Once Āṭṭanatti

was washed away by the river Kāviri. Ātimanti, his wife, was bewildered and searched for him everywhere. With the help of Maruti, she had her husband restored. This incident reveals the prevalent cultural activities, and it has been portrayed by Paraṇar, our historic poet, in several poems of his in Akanānūru.¹⁸

The Sangam lyrics of Akattiṇai are many, depicting water-sports.¹⁹ In Aīṅkurunūru, there are ten songs which speak of sporting in the river and they are known as 'Puṇalāṭṭuppattu'. There are innumerable songs dealing with the water-sports of the hero with his harlots in the river Vaiyai²⁰ and Kāviri²¹ which serve as an excellent reason for the heroine's differences with her lord. The water-sports brought men and women together and helped them fall in love each other.²² This kind of love is called in Akam literature 'Puṇal taru Puṇarcci'.

Among the twenty-two odes of Paripāṭal, eight are about the Vaiyai. Besides, one full song and a few fragments in Paripāṭal-tiraṭṭu have been found on Vaiyai.

Name of Poet	Serial number of Paripāṭal and of Pari-Tiraṭṭu.	Number of lines.
Āciriyaṇ Nallantuvaṇār	6	106
Maiyōṭakkōvaṇār	7	86
Karumpiḷḷaippūtaṇār	10	131
Āciriyaṇ Nallantuvaṇār	11	140
Nalvaḷutiyaṇ	12	102
Nallaḷiciyaṇ	16	55
Āciriyaṇ Nallantuvaṇār	20	111
	22	49
Tiraṭṭu	2	96
	3	4
	4	2
	5	3
	6	3
	Total.	888

All the poets have prefaced the description of the flooded Vaiyai with the scene of the downpour of rain. The clouds take water from the ocean and pour down the rain, as though to deluge the earth. Because of huge inundations, the living creatures in the mountains suffer. The mountains are cleansed. The torrents flow down from the hills.²³ The downpour flowing along the mountain sides looks like the overflowing of the water from the tank through its broken banks.²⁴ The flooded torrents rush from the peak of every hill and move noisily forward day and night even as the army of the Pāṇḍiyās marches towards the land of their foes.²⁵ The poet Nallantuvaṇār says that the spate in Vaiyai is the result of the heavy rains in 'Saiyam'.²⁶

The tusk of the elephant rendered bloody because of its fierce fight with the tiger in the mountain is washed off by the rain.²⁷ The black clouds look like the fighting elephants of the Pāndiyā King, the roaring thunder like the beating of the royal drum, the rain - drops falling swiftly, like the arrows flying fast, the lightning like the shining spears and the pouring showers like the generous gifts of the Pāndiyā Kings to the poets.²⁸ The same points of comparison are also found in Akanānūru and in Pattuppāṭṭu.²⁹ Āṇṭāl and Māṇikkavācakar in their treatises - Tiruppāvai and Tiruvempāvai - have adopted these similes.

Flood : (the colour of the river)

The new red freshes of the Vaiyai are described as Cempūm punal'.³⁰ The red flooded Vaiyai changes its colour into black on account of the collyrium with which the eyes of women who jumped into the river, were painted. Every day owing to the water-sports, the river turns red like the battlefield where the warrior fights with his dagger against the elephant.³¹ Though the Vaiyai is so crystal clear in summer as to reflect the self-moving car of Heaven, in winter it is muddy,³² The water in the Vaiyai near the dam in the evening is fresh, and clearly reflects the glories of heaven. But in the early morning, it is muddy and blood-red in colour.³³ The torrential Vaiyai is completely covered with the sandal paste, garlands of men and women, the scented powders, and fragrant flowers fallen from the tresses of people, and so the natural colour of the Vaiyai is not perceptible.³⁴ On seeing the muddy fragrant water, the brahmins return without bathing.³⁵ The Vaiyai also changes its colour and loses its beauty, because of the toddy dropped into it by the lower classes who come for water-sports. This prevents others from playing in the waters.³⁶

Current :

The current of the river Vaiyai washes away the garlands of men and women, roots, fruits, tubers etc.³⁷ It uproots the mango tree beside the river by its swiftness and carries it away to the deep hollows and makes them shallow.³⁸ The flood washes down on the banks of Vaiyai pepper, sandal, and foam. The banks are also strewn with garlands of pearls and the trinkets of young children who play near the river.³⁹ As the river carries away various blossoms from the trees, garlands from the chests of men, and strung flowers from the tresses of women, it presents the aspect of the Ākāśh Gaṅgā with shining stars.⁴⁰ It is called flowery Vaiyai, (pū-mali Vaiyai)⁴¹ for it carries many flowers such as Pūnai, Curapūnai, Caṇpakam, Illam, Kuvaṭai, Vēṅkai, Cevvalari, Kāntaḷ, and Nīlam. The river flows swiftly carrying withered flowers, Takaram, Deodar, and Nāḷai trees towards the sea from its source, like the blowing wind.⁴² The buds of Kāntaḷ, which look like the folded hands of the girls, and their blossoms like the broad hoods of the angry cobras, and the unfurled umbrella, are carried away by the swift current of the river towards the sea.⁴³ The women are deprived of many of their possessions like their garlands, their clothes and their ornaments by the river. This act of transportation of the river is likened to the deprivation by the Pāṇḍiyās of their enemy's possessions.⁴⁴ The river Vaiyai flows in a disorderly meander like an unskilled dancing girl or like a woman who though infatuated and love-lorn goes beyond bounds in her rude sallies with her husband.⁴⁵

The aroma :

The sporting people drop the sandal paste, perfumed oils, and blossomed flowers into the river and render it fragrant.⁴⁶ Besides, the flowing current bears along various flowers, honey, and fruits from the fields and from the forests near the river. Thus the waters get surcharged with the

smells of the flower, the fruit, and the muddy earth.⁴⁷ resulting in a freshness emerging from a blending of many a fragrant odour, even as a perfume compounded of several fragrant scents breathes out a new sweet smell.⁴⁸ The river runs between banks where the various sweet-smelling flowers, such as the jasmine, blue lily, lotus, kullai, vakuḷam, and pātiri diffuse their sweet odour.⁴⁹

The benefits of the Vaiyai.

The new flooded Vaiyai serves the people in many ways. It persuades men and women to adorn themselves with garlands and ornaments and to take part in water sports.⁵⁰ The men with the strength of Muruga and the beauty of Maṃmata, along with pretty women, enjoy sporting in the river.⁵¹ As the flood is mingled with love and toddy, it is full of excitement.⁵² The fresh waters force the lady love to forget her bickerings and to be united with her lover.⁵³ Sometimes it becomes a cause for differences also.⁵⁴ Because of the floods, the arid land flourish, and the Pāndiyā country prospers.⁵⁵ The flood makes the farmers gloat; the drum beats.⁵⁶ The afflictions of hunger disappear.⁵⁷ Thus the river benefits the world in many respects.⁵⁸ Owing to the floods the grove, ponds and the delta blossom beautifully and the beetles drone.⁵⁹ The people of Madurai are full of merriment and joy. Even Heaven envies the glory of the earth, with its exhilarating sports in the Vaiyai. Thus the fame of the Vaiyai spreads far beyond the planet earth.⁶⁰

The similes regarding the Vaiyai.

Paripāṭal which deals with both Akam and Puraṃ themes employs both Akam and Puraṃ similes. In it we have more similes for the Vaiyai than for Tirumāl or Cēvvēl. The river forsaking its birth-place in the mountain and proceeding towards

the ocean (her husband) induces the poet to compare its action to that of the lovers who give up the best clandestine course for *Karpu*.⁶¹ Just as the army of the Pāṇḍiyā King spreads all over the country, the flood flows all over the fields.⁶² His cavalry also is compared to the flooded *Vaiyai*, spreading everywhere.⁶³ The river hastens to meet the ocean. It is like a prostitute hastening to hide herself among the multitude of women folk from the sight of the heroine and her ladies-in-waiting.⁶⁴

The river in spate flows swiftly like the wind and appears like the vast ocean.⁶⁵ The flood overflows the banks, as if it absorbs the overwhelmed happiness of the people who come to witness the water-sports,⁶⁶ or like the passionate love in the heart of a husband, who tries to pacify his wife's indignation.⁶⁷ The river breaks the dam of a mountain, just as the overflowing passion of the loving couple weakens their firmness.⁶⁸ As love does not remain in the same degree for ever, it is compared to the flood in the *Vaiyai* which sometimes increases as well as decreases.⁶⁹ Like the crescent moon growing and shedding its beneficent light everywhere, the *Vaiyai* in spate benefits the world by inundating the fields. Like the dark half of the moon the flood abates in the dry season. But it never goes completely dry like the new moon.⁷⁰ A hero who loses his heart to every attractive woman, is likened to a raft which follows the direction of the current of *Vaiyai*.⁷¹ The people of *Madurai* go to the river and hinder its flow by bathing in it. It seems to the poet like the kinsfolk resisting the elopement of the couple in the desert.⁷² Though the sluice in the dam is closed, the water oozes out; in the same way the mistress sheds tears in spite of the hero staying with her for some time to relieve her affliction.⁷³ The water which flows along with flowers through the sluice looks like the water coming from the raised trunk of the elephant.⁷⁴

The robbing of the garlands and wreaths, the jewels and ornaments by the river is like the robbing of the possessions of the foes by the Pāṇḍiyā King.⁷⁵ The Vaiyai washes away gold into the field as the Pāṇḍiyā King presents gold to the poverty-stricken poets.⁷⁶ The Pāṇḍiyā King grants gifts as bounteously as the flood scatters on the banks of the Vaiyai, pepper, sandal, and foam.⁷⁷ The people gathered for water-sports whirling weapons and instruments in their hands remind the poet of a battlefield.⁷⁸ Just as Indra with a thousand eyes enjoys water-sports with his attendants in the Ākaśh Gaṅgā, the Pāṇḍiyā King sports in the river Vaiyai with the people of Madurai.⁷⁹

Thus the Vaiyai furnishes the poets with a number of similes for the interpretation of both Akam and Puram themes. The similes expressing the valour and philanthropy of the Pāṇḍiyās, reveal the loyalty of the Paripāṭal poets towards their King.

Tirumurutamunṛurai.

Just as the port, Kaḷāar on the river Kaviri is described in Akanānūru, Tirumarutamunṛurai on the Vaiyai is described in Paripāṭal. It is the old name for Kuḷlapuram on the bank of the Vaiyai in the Periyakuḷam Taluk, says an inscription of that, village.⁸⁰ On account of Marutam trees in the grove near the port of the Vaiyai it is called 'Tirumarutamunṛurai'.

Varupunai vaiyai vārmaṇai akanṛurai

Tirumarutu ōṅkiya virimalark kaviḷ' (Aka. 36:9, 10)

These lines of Akanānūru explain why Tirumarutamunṛurai is so called. Tirumarutamunṛurai is mentioned in Kalittokai too.⁸¹ Some scholars are of opinion that Marutamunṛurai has been changed later on into Madurai and that this is an instance of haplology.

The river Vaiyai washes away many kinds of blossoms from the mountains and from its banks and brings them to this port and beautifies it. Seeing this fine scene, Nallantuvanār describes it as a flower mantap, or the flower cloth of the Goddess Vaiyai, or the neck of the earth Goddess.⁸² The poet again describes it as 'Tirumarutanīrp pūnturai'⁸³, because it perhaps attracts the poet by its beautiful flowers.

The sounds of singing and dancing and the music of the instruments such as lute, flute, and drum mingle with the sounds of the waves on the Vaiyai at this port and they are like the roaring of the clouds.⁸⁴ The beating of the drum, the thundering of the clouds, the droning of the beetles, the music of the lute and the flute, the hum of dragon flies, are the sounds pleasant to the ears. The creepers with blossoms sway at the command of the wind even as maidens dance according to the instructions of their master.⁸⁵ The men and women mounting on elephants reach this port. The musicians sing the melody of Marutam. The women swim and dive into the river. On the banks of the river, lovers pick up lovely quarrels and soon they reconcile and enjoy themselves happily. The water-sports cause the colour of the port to change and become muddy, making the brahmins return without bathing.⁸⁶

The participants in the water-sports.

Boys and girls, the weak and strong, young and old, the chaste women and the prostitutes and their companions and menial servants participate in the water-sports. The damsels of pre and post puberty year of age are called Mukaipparuvattar; and alarvā avilntannār; the old are called mixed grey-haired and pure grey-haired (Viravu naraiyōr and Vēṇunaraiyōr).⁸⁷ The learned and the illiterates, the parents and the wives, who are loyal to their husbands, the Pāṇḍiyā King and the citizens of Madurai and even rogues flock at the port.⁸⁸ The men wearing wreaths

on their heads and garlands on their chests, and the women wearing the garlands on their breasts, also go to the Vaiyai.⁸⁹ The men of valour and beauty too take part in sporting on the river. The poet wonders whether handsome men and beautiful ladies add beauty to the Vaiyai or the Vaiyai adds beauty to them.⁹⁰

The description of the Participants in sporting :

People participating in the water festival deck themselves with flowers, rich apparel, and ornaments such as ring, bangles and epaulet.⁹¹ They wear some flowers made of gold; they replace sandal paste by aquila paste. They dress their hair and wear wreaths of varied fragrant blossoms. They put on such costumes and ornaments as are best fitted for water-sports which are known as Puttakam and 'irapi'. They use chains, garlands, powder, snow, and perfumed oil. The fragrance on their body spreads to a very long distance.⁹² Their garments and garlands are made sweet smelling by fragrant fumes. Some wear shirts also.⁹³

Vehicles :

The people of both sexes go to the river for sports on swift-footed horses, elephants, bullocks, and mules and in chariots and in palanquins⁹⁴ and carts known as 'Vaiyam'.⁹⁵ It is said that the men ride on male elephants and women on female elephants.⁹⁶ In their haste some tether their horses to the boat shaped cars (Van kam); some bind their oxen to chariots by mistake. The trapping of the horses is used for elephants. Some lead the elephants without decorating them with ornaments.⁹⁷

The things taken for water-sports :

The people who go to the Vaiyai for sporting in the river take along with them fragrant fumes, fire, flowers garlands, sandal, and perfumed powders.⁹⁸ They also take

instruments such as syringe, horn, the bamboo pipe, and tray with which they play in the water.⁹⁹ They have also the spears and daggers made of 'Netṭi' which they whirl.¹⁰⁰ They take along with them the float and the chariot made of 'Netṭi'¹⁰¹ besides conch, crab, and fish made of gold to drop into the river as offerings.¹⁰² Special dress and ornaments intended for water-sports are also taken.¹⁰³

Offerings presented to the Vaiyai :

The participants of water-sports beautified and deified the river Vaiyai by presenting garlands, musk, and jewels. Besides they feed the Vaiyai with toddy.¹⁰⁴ They offer 'avi' and fragrant fumes as oblations to the Vaiyai.¹⁰⁵

Water - sports :

A girl sprinkles coloured water on the face of another. She hides her eyes with her hands. A lady thinking that she is defeated in the play nears and binds her with her chain. Pitying her a woman jumps into the river and approaches to release her.¹⁰⁶

Some mount on horses and on female elephants and drive them into the river.¹⁰⁷ The colour of the women who take part in sports brightens, their faces and the nipples of their breasts become red; their eyes look like the sharp fragrant arrows of Maṃmatā.¹⁰⁸ Some spray red water with a bamboo syringe; some throw trays full of red - coloured water; some seize their garlands and throw them at each other; some press water with horn. This sight on the banks reminds the poet of a battlefield.¹⁰⁹ Some swim with the aid of the plantain stem. Some spread the filaments of screw pine (Tālai) over the waves and the foams; a few row their boats swiftly in the direction of the current. Some swim against the

current and get tired. Some young men snatch away the balls and 'Kaḷaṅku' from the playing girls and jump into the river. The colour of the river is changed into red like that of the battlefield. While sporting in the river, the lovers embrace each other. The streaks of unguents mix with one another and they are blasted; the string of mēkalai breaks; the garland of pearls seems to be dim owing to the perfumed pastes sticking to them; the paints (Cempaṇcu) worn on nails and cheeks fade. The ornaments and garlands of the lovers mingle with each other in embrace. The fragrant pastes of the breasts of women form a thick sediment at the bottom of the river. The garlands of the sprouts and the unfolded tresses rub off the pastes ¹¹⁰

Singing and dancing :

On the banks of the Vaiyai, singing and dancing go on, inducing the passion of love. ¹¹¹ People sing merrily to the accompaniment of their musical instruments such as the flute, taṭāri, makuḷi, lute and drum; and so their repartees are not quite audible. ¹¹² The musicians called 'Yāḷppāṇār' sing the melody of marutam at Tirumarutamunṇurai. ¹¹³

After water-sports :

A woman with lily-like eyes bibes toddy to get warmth, after playing in the river Vaiyai. Her eyes change into red like the Naravū flowers. Young girls come near the fire of sacrificial pits made by the brahmins and warm themselves and dry their clothes before it. ¹¹⁴ They make fragrant fumes from acquila. They drink white toddy. The cup taken from its cover for drinking toddy is like the moon coming out of the clouds; her taking the cup by the hand is like the moon caught by the serpent; the toddy taken by a woman looks like the moonlight drunk by a celestial girl. ¹¹⁵ Some women dry their tresses by rubbing them with white cloth. Some prepare the scented paste. They drop

golden conch, crab and fish into the river, praying that these creatures should prosper in the river. They relieve the wretched before they reveal their poverty. They offer fragrant powder and paste to the Vaiyai and they rub off the oil from their body with powder.¹¹⁶

Public gossip :

The people, after sports, speak about several incidents. On one side some talk about the kaḷunir flowers that are submerged under water in the ponds because of the Vaiyai in spate. On the other side some speak about the flood that destroys the images made of sand by the young girls, causing them to weep. The paddy fields and the stacks of rice sheaves have been completely inundated. So caution is announced by the beating of the drums. The abodes of the musicians and the dancers are washed away by the floods. The level of the water rises so high as to enable the fish to eat the flower sheath (Pāḷai) on the top of the coconut and the arecanut trees, on the banks of the river. Some fields become raised owing to the sediments deposited by the river.¹¹⁷ Looking at the river, some observe that the colour of that river is white and pure.¹¹⁸ Some ask others to look at the damsel of soul-killing eyes and the woman whose eyes are like the love-laden treasury and the weapons of Maṇmataṇ. Some exhort their friends to hear the musical hum of the bees and the beetles. An attractive flower on which a beetle is sitting is plucked by a lady. The beetle in anger molests her. The anger of the beetle is talked about.¹¹⁹

The poet Nalvalūtiyār describes in detail what one can hear on the river bank. He happens to hear a talk about a woman mounted on the back of a she-elephant with her husband and is supposed to be angry with her lord, because of his alleged intimacy with prostitutes. People are doubtful of her modesty. There is talk about the loose conduct of a lad who gazed in

public at the breast of a lady. His weakmindedness is reproached by the public. In another corner, people begin to gossip at the act of a woman who lost her heart easily to a stranger and does not realise the loss of her virginity. In another spot people comment on a girl, who does not feel any shame, when a lad looks at the garland of pearls she is wearing over her breasts and remarks about its suitability on her breast.¹²⁰ A wife is irritated, when her husband becomes an object of love for another lady. In her anger she beats him with her garland, binds his hands with her chain and drives home his guilt. He is at a loss to know the reason of her wrath. He bows and begs to know her changed behaviour. There is another woman in a similar situation. She tells her husband that she is not sure, if he has not deceived the woman looking at him. He makes a solemn oath that he does not know her at all; but his wife believes not his words. He tries his utmost to soothe the pretended anger of his wife, but uselessly. She hurls a bowl filled with red water on his chest. It becomes red. It looks as if the piercing look from the eyes of his lady love has rent his chest causing blood to gush forth. He does not mind her words; he falls at her feet and implores her to love him. She is afraid that he has fallen down because of the impact of the vessel on him and mistakes the coloured water on his breast for blood. So she forgets all her feigned anger and rushes to embrace him. Thus the Vaiyai creates and composes differences, and lovers embrace themselves with renewed vigour and rejuvenated passion.¹²¹

A lady adjusts the Asōku flowers on her head by raising her arms and slowly walks to the direction of a man. This is commented upon by the on-lookers. They infer from her act that the man must be her lover.¹²² Thus the people talk about various incidents on the river banks.

Love Scenes:

Love bickerings enhance the enjoyment of the water-sports. The ladies give up their feigned quarrels owing to their excessive love and seek their lovers.¹²³ Some women hide their love for fear of gossip (alar) like the drunkard who pretends not to have drunk.¹²⁴ Men and women addicted to toddy enjoy bliss in company as the Nāgās do. The Vaiyai is the most pleasant spot for the five sensuous pleasures. It is brought out by Nallantuvaṇār in the following lines:

“ Nīraṇi vericeri malaruru kamaḷtaṇ
Tārvarai akalattav vēraṇi nērilai
Oḷitikaḷtakai vakaiceri porī
Puṇaivinaippolaṇ kōtai avaroṭu
Pakar īraivaḷai matunukarpu kaḷiparantu
Nākarinaḷ vaḷaviṇai vayavēra naḷipuṇarmār
Kārikaimatu oruvarinoruvar kaṇṇir kavarpurac
Cīramai pāṭar payattār kiḷar cevi tevi’ ”

(Pari. 11:62-69)

Cohabitation gives pleasure to the body, toddy to the mouth, looking at each other to the eyes, the fragrant flowers to the nose, and music to the ears.

A lad swimming in the Vaiyai with the plantain stem for raft is attracted by a pretty girl and loses his heart to her. Then he gets tired; so he is dragged by the current. He is unable to reach her. Seeing his plight, the girl is about to leave her maids in order to approach him. Her mother prevents her going. The daughter feels unhappy.¹²⁵ During sports a lady in waiting sprinkles red water on the breast of the prostitute. It is not erased at once. When her lover nears her, her friends make fun of him by saying that she is in her period and so he should not approach her. The lover understands from the smell that it is reddish

paste. Then he hastens to her house and embraces her, after rubbing the blood-like paste on her breast even without minding his toddy. In the presence of the members of the household, the lady companions cheer her and wish her all prosperity. The prostitute feels a little blush.¹²⁶

The eyes of the lovers become red owing to drunkenness, sporting, and excesses. While playing in the river the lover embraces his harlot frequently and so the fragrant paste on his chest falls off in many places.¹²⁷ The harlots play in the river with their lovers whose shoulders are a float to them. The river is said as it were to hide their overtures from the sight of their wives and gives them happiness.¹²⁸ When a hero is playing in the river with his harlot, (Kātar-paratti) he takes off his garland and leaves it in the river. As it reaches her, the house wife (Irparattai) takes it and wears it on her head. On seeing this, the harlot goes to her and asks for the garland. She replies that the flood has presented it to her and will not give it. The harlot ridicules and wonders at the Vaiyai's choice of her for the wearing of the garland. She insinuates that the lover, enamoured of her beautiful breasts, has contrived to send the garland through the current.¹²⁹

Bickerings :

Some of the love bickerings have been depicted in Paripāṭal. A harlot gets angry with the hero, when she comes to know that he plays water-sports with his mistress. To console her, he makes a gift of a sprout to her. But she refuses to accept it, for in her opinion, it was at first intended as a present for his new concubine and it has been offered to her, and she had refused to accept it. She points out to its withering. The hero pleads with her, saying that owing to the Vaiyai being in spate, he took a long time to reach

her, and so the sprout faded. The hero swears on Tirupparaṅkunram that his words are true, but they are unbelievable to her. She bids him hasten to his mistress. At this stage a good woman intervenes and exhorts the harlot not to go beyond certain limits in her quarrels. Then she realises her mistake and goes his way.¹⁸⁰

The beautiful eyes of the heroine induce the hero to praise them in verses. When another lady hears them she thinks that he is praising her beauty and inclines towards him. The hero fears that the heroine may come to know of his flirtations. As expected by the hero, the heroine misunderstands and gets angry with her husband. Her eyes which are already red like the Naravu flower owing to toddy drinking now become more reddish. With ire she removes her garland and hurls it at him. Then the hero prostrates before her. Even then her anger does not abate. she kicks him on the head and begins to quarrel with him.¹⁸¹

A hero goes to the Vaiyai with his heroine to participate in the water-sports. A harlot, wearing bangles and garlands of pearls belonging to the heroine presented by the hero, makes her appearance there. The heroine and her lady companions look intently at the jewels of the harlot; she is taken aback and hastens to disappear. This spectacle touches the hero to the quick. The lady companion approaches the harlot and gives vent to her detestations. An old woman, intruding upon their parleys, counsels the prostitute to bow the chaste heroine. The harlot refuses to do so. She tells the heroine that she is not a thief, and that the jewels worn by her were gifts made to her by the hero. The old woman tells the heroine that it is impossible for a chaste woman to live separated from her husband, and asks her to forget and forgive.¹⁸² When a harlot dives in to the Vaiyai, she receives a garland from the flowing river and wears it openly

on her head. The people, seeing it, spread the gossip that it has been offered by the hero. Hearing this the heroine gets angry with the hero.¹³³

Praises on the Vaiyai :

The rivers are the sources of fertility and prosperity and so they have been eulogised by many poets. The Kāviri, the Porunai, and the Vaiyai are praised in the Sangam classics. In Paripāṭal the Vaiyai is depicted by poets with suitable epithets and attributes as 'Narunir Vaiyai'¹³⁴ 'Antaṇṇunai Vaiyai'¹³⁵ 'Timpunai Vaiyai'¹³⁶ 'Pūmali Vaiyai'¹³⁷ 'Pēenir Vaiyai'¹³⁸ and Toyyā Viḷuccir Vaḷaṅkelu Vaiyai'.¹³⁹ These adjectives may be said to be common to all the rivers mentioned in the Sangam classics. But the description of the Vaiyai as 'Tamiḷ Vaiyai'¹⁴⁰ is a unique mention only in Paripāṭal. Among the poets of Paripāṭal, only Nallantuvaṇār describes the Vaiyai as 'Tamiḷ Vaiyai'. Though the Sangam classics pay tribute to the Vaiyai by praising it as 'Pūmali Vaiyai'¹⁴¹ 'Tēṇṇavan Vaiyai'¹⁴² 'Varupunai Vaiyai'¹⁴³, 'Perunir Vaiyai'¹⁴⁴ and 'Malipukaḷ Vaiyai'¹⁴⁵ they never associate the Vaiyai with Tamiḷ. Among the rivers, Vaiyai has the especial privilege of being celebrated by eminent poets in their songs. In Paripāṭal there are eight odes on the Vaiyai. Antuvaṇār has mentioned that the river has been praised in many a ditty composed by poets whose unfailing words, based on strength of scholarship, are as infallible as its unfailing blessings.¹⁴⁶ He adds that the Vaiyai alone has a reputation of being referred to in the melodious grandiloquent and sonorous odes of Paripāṭal.

'Inṇiyal māṇṭērcci lcai paripāṭal

Narunir Vaiyai" (Pari.11-137)

Kalittokai¹⁴⁷ and Cilappatikāram¹⁴⁸ also have praised the Vaiyai as having inspired the poets to compose sweet verses

on it. As the Vaiyai provides innumerable joys and immeasurable charms, the poet Nalvaḷutiyār says that its fame is wider than this wide world.¹⁴⁹ In ancient days the Vaiyai was a perennial stream and so it was praised as 'Varunir Vaiyai' 'Naṛunir Vaiyai' and 'Vaiyai eṇṇum Poyyākkulakoṭi'. But now a-days it is found dried up on many days on account of the dams built across it for wayside irrigation and cultivation.

Requests to the Vaiyai :

Some people pray that the Vaiyai should never fail in its promptings of love in the hearts of those who partake of sports nor ever go dry.¹⁵⁰ One poet's wish is that the river should never cease to wash gold into the fields.¹⁵¹ The Vaiyai should for ever confer happiness on the people as ever before.¹⁵² Young girls who celebrate the festival of bathing in the month of Tai pray that the earth be cooled by the downpour of showers. They pray that in the next birth too they be granted the joy of bathing in Vaiyai.¹⁵³ Others wish that their relationship with the Vaiyai should continue even in their next birth.¹⁵⁴

In the ode of Nallantuvaṇār many boons are asked of Vaiyai. Some desire the river to help them embrace their lovers. Some women would have it that there should be no separation from their lovers and that they should not desert them like beetles which forsake the flowers after tasting of their honey. Some men desire to be eternally young, so that they may be able to enjoy themselves with their other halves and prosper with their kinsmen.¹⁵⁵

The sacred bathing in the month of Tai. (தைந்தீராடல்)

'tai nīrāṭal' is also mentioned in other Sangam classics to wit, Aīṅkurunūru, Naṛṇai, Akanānūru, and Kalittokai. Bathin9

in the small hours of the month of Tai is sacred only to girls. Iḷaṇṇūraṇar, in his commentary on Tolkāppiyam, has also references to it.¹⁵⁶ From the song of Aiṇkurunūru (84) we understand that the girls collectively go to the ponds and bathe in the cold water. Nariṇai (80) states that the girls bathing in the early morning get garlands and sprouts joyously made to them as gifts by their lovers, who also play in the water. Kalittokai (59) states that the Tai bathing of the girls who wear jewels, is a kind of penance. Akanānūru states that there is another kind of penance performed in the month of 'Tai'. The young girls wear bunches of flowers and sprouts of mango on their waists, repair to the bathing ghat to the accompaniment of the music of horns and conchs, with images made of sands. They drop them into the pond and perform 'Kuravai dance'¹⁵⁷

Nallantuvaṇār elaborately describes the same festival in his ode (11). In winter (Muṇṇai kalam) in the month of Mārkaḷi, on the day of Tiruvātirai, when the full moon shines foremost, a festival is conducted in honour of Lord Siva, also known as Ātiraiyān inaugurated by the pious Brahmins. At that time, they who wear the sacred thread stand with offerings in golden vessels. The older Brahmin women teach the young girls their religious rites. After bath, they pray to God for rain and prosperity. The wind being cold, they warm themselves before the sacrificial fire and dry their clothes before it. What is offered by the Brahmins to the fire is really offered to the Vaiyai. The young girls who have just begun their studies, have no desire for play; they control their five senses and get the privilege of the sacred bath in the month of Tai standing beside their mothers. This bathing is also known as 'Ampāvāṭal'.

Prof. S. Vaiyapuri Pillai says that the bathing in the month of Tai was changed into a religious ceremony at a later period.¹⁵⁸ He is of the opinion that 'Pāvainōṇpu' is different from

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‘Tai nīrāṭal’, because the latter is celebrated on Tiruvātirai day, while the former is celebrated from the first of Mārkaṭi and so ‘Pāvainonpu’ is called ‘Mārkaṭi Nīrāṭal’. Pāvai nonpu is described at length in Tiruppāvai and Tiruvempāvai. The bathing on the first day of Tai, according to Āṇṭāḷ is intended as a penance, and it is performed in honour of Maṇmatan.¹⁶⁰ It has its origin from Tai Nīrāṭal which is referred to in Sangam classics. This ‘Tai Nīrāṭal’ is as old as the Sangam age. Now-a-days the first day of Tai is celebrated as the Poṅkal day.¹⁶⁰ It is as we know, celebrated as the Tamilian New Year Day.

Tai Nīrāṭal is known as Ampāvāṭal, because the young girls bathe by the side of their mothers.¹⁶¹ Here the word ‘Ampa’ means mother. But Mahavidwan M. Raghava Iyengar states Ampā means Parācakti (Goddess). Hence Ampāvāṭal means the bathing, in honour of Parācakti. Parimēlaḷakar in his commentary, mentions that this sacred bathing is in honour of Lord Siva. Since Parimēlaḷakar is not clear in his commentary, Tiru. Raghava Iyengar rejects it.

Tiru. M. Raghava Iyengar agrees with the view of Parimēlaḷakar that both Ampāvāṭal (Mārkaṭi nīrāṭal) and Tai Nīrāṭal are the same.¹⁶² The Tamil months are counted on the basis of the new moon or the full moon, and called respectively Amāntam or Pūrṇimāntam. According to the calculation of Pūrṇimāntam, the latter days of Mārkaṭi and the former days of Tai are considered to be one month, during which the sacred bathing takes place. Hence this bathing is called Mārkaṭi Nīrāṭal and Tai Nīrāṭal. The young girls perform this penance of bathing so as to get suitable husbands so that their life may be happy, and to get rain, so that the world may prosper, as we learn from the line ‘Vempātāka Viyaṇ nila Varaippu’ and the explanatory note (துறைக்குறிப்பு) of Paripāṭal (11).

In Tiruppāvai¹⁶³ and Tiruvempāvai,¹⁶⁴ the girls do penance and entreat God for conjugal happiness and for prosperity

to the World through rain. The word 'Pavai' in Tiruppāvai denotes Parācakti. In Tiruvempāvai too the Goddess prayed to is Parācakti. It is therefore obvious that the worships referred to in Tiruppāvai and Tiruvempāvai are the worships of Goddess Parācakti. It is interesting to note in this connection that the Bāgavatam also tells us the girls make penance to worship Kārtiyāyanī.¹⁶⁵

In the age of Paripāṭal this sacred bathing was performed by the young girls for the sake of worldly happiness, but in a later age the penance was performed for heavenly bliss by the Vaishnavites and the Saivites of both sexes. In Tiruppāvai the ceremonial rituals are described.¹⁶⁶

This festival is even now celebrated in Malabar in the name of Tiruvātirai festival by young girls in the month of Mārkaṭi. After celebrating this festival and performing this penance, they dress themselves and break their fast. But the people of Malabar think that this penance is performed in memory of Maṇmatan. This Ampāvāṭal changed into Tiruvempāvai and spread upto Siam in a later period. The people of that country call it 'Lōrippāvāy' and 'Lo-Jin-Ja'.¹⁶⁷

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IX. CULTURE AND CIVILISATION

Paripāṭal cannot be expected to throw much light upon culture and civilisation in all their different aspects, as may be expected from Pattuppāṭṭu or Purāṇānūru. Paripāṭal deals only with themes such as Tirumāl, Cevvēl, and the Vaiyai. Nevertheless it may be said to the credit of this anthology, that, in regard to religion and the sportive aspects of life which form part of culture and civilisation, no other anthology of the Sangam age can compete with Paripāṭal. We do see abundance of material in Paripāṭal portraying prominently two aspects of the life of the Sangam people, sacerdotal ceremonies and romance in river. Had we had in possession the four paripāṭals on Madurai, we would have been in a coign of vantage so as to get an abundant glimpse into the life of the people of Madurai, the capital of the Pāṇḍiyā rulers.

Education :

The Kings of Tamiḷnāḍu were patrons of art and literature. One of the Pāṇḍiyā kings himself was a great poet and artist, described with the biruda 'Terimāṇ Tamiḷ mummait teṇṇam poruppan'.¹ This is the only reference in the whole of the Sangam anthologies to the threefold divisions of Tamiḷ

'Tamiḷmummai'. The citizens of Mādurai are called 'Taṇṭamiḷ-kkuṭikaḷ'². The description of Tirumāl as representative of Muttamiḷ also reveals not only the deification of Tamiḷ but also the richness in its tripartite classifications. The apostrophes to him are that He is the most ancient Literateur, that He is the best exponent of the Yāl, and that He took sides on both the right and the left of the shepherdesses for his sonaratos with them, not to mention his dances with a pot on the head.³ Tirupparaṅkuṇṇam at flood season presented the aspect of an amphitheatre more or less for those who triumphed among poets, musicians, and gamblers to plant their banners⁴. Experts among gamblers called 'Vallār',⁵ were also among the groups.

Madurai was in those days the seat of learning. It had known no defeat either in war or in knowledge.⁶ It guarded and helped to foster Tamiḷ as the fence helps the crops, So the city is aptly eulogised as 'Tamiḷvēli'.⁷ From the above citations Mahavidwan R. Raghava Iyengar infers that there were Sangams and critics in the city.⁸ The young students beginning to study with palmyra leaves are referred to as 'maiyaṭalāṭal maḷa pulavar'.⁹ Āṇṭanars who were well versed in the four vedas resided in Mādurai. They chanted vedic hymns early in the morning. The citizens of Mādurai woke up to the recitations. The crowing of the cock was of no account.¹⁰ As learning flourished in Mādurai, its fame and name spread all over the world.

Architecture :

The Tamiḷ country is famous for its architectural beauties throughout its length and breadth. The words 'kōil' and 'nagar' which denote temple and city now a days, denoted palaces of Kings and shrines of the Almighty respectively in ancient days. The shrines at Paraṅkuṇṇam, Tirumaliruṇṇōlai-malai Kuḷavāy and Iruntaiyūr were among such centres of art.

In the heart of Madurai was the palace of the Pāṇḍiyā King which was like the seed vessel (பெருஞ்செடி) of the lotus. Around the palace there were many streets. They are compared to the petals of the lotus. The city itself is likened to the lotus which blossoms from the navel of Tirumāl.¹¹ From the lay-out of the streets of Madurai can be inferred that town planning had received the attention of the city builders. There were big mansions which had a number of storeys.¹²

Paintings ;

Of the words 'Ōvu', 'Ōvam', 'Ōviyam' which denote painting, ōvam is found in Paripāṭal.¹³ In Tamil the words 'Eḷututal' and 'Eḷuttu' denote respectively the process of painting and the painting itself.¹⁴ The paintings of a tiger at a huge mansion were so realistic that it scared away the elephant which passed that way.¹⁵ Those at the shrine of Paraṅkunram made it look like the place where Maṇmatan taught his disciples the uses of weapons.¹⁶ The shrine at Tirupparaṅkunram had many beautiful paintings. The themes ranged from the zodiacal sign, Irati and Maṇmatan, to the story of Indra turning into a cat at the sight of Kautamā and Kautamā cursing Akalikai to turn into a stone.¹⁷

Music

Music held an important place in the life of the old Tamils. They sang hymns to the accompaniment of instruments, while worshipping God, so as to be ensured a happy life with their consorts, or relief from the tiresomeness of a long pilgrimage or restoration to the hearts of their heroines. The people heard and enjoyed the musical sounds of nature too—the humming of the bees, the droning of the beetles, the cooing of the cuckoos the hooting of the torrents etc. In Paripāṭal Koḷai and Iyal denote songs.¹⁸ The following musical instruments are mentioned by Paripāṭal poets. Muḷavu (8-99); Yāḷ (22-38); Kuḷal (12-40); Tūmpu (21-33); known

also as Vaṅkiyam; Muracu (8-30); Kiṇai (8-81); Mattari Taṭāri, Taṇṇumai, Maḷuḷi (12-41); Ottu (12-42); Tuṭi (7-28), and Parai (7-16). There are two kinds of Vaṅkiyam, one containing seven slots and the other five. (8-22). Kulal is also sometimes called Vaṅkiyam. Muracu is known also as Maṇṇal; (8-34); Talam is known also as Ottu and Pāṇṭil (12-42; 15-42); Yāl is sometimes called 'Narampu' (18-51) and 'Kūram'. (19-44).

A very few poets mention some melodies in Paripāṭal—the seven melodies of Pālai,¹⁹ the melody of Marutam,²⁰ Naivaḷam²¹ Iḷivāyppālai and Kuralvāyppālai.²²

Dance :

There is reference in Paripāṭal to the stage for dancing.²³ Experts in dancing defeated their compeers and hoisted their flags at Tirupparaṅkūram.²⁴ Before the commencement of the dance, some took toddy for invigoration.²⁵ Though Paripāṭal does not describe Kuṭakkūttu, Kuravaikkūttu and Veriyāṭtu in detail, it uses these words.²⁶ The dancers were called Vayiriyar²⁷ and the dance itself was called Niruttam.²⁸ The King gave presents to the girls who danced skillfully.²⁹

Festival:

There were a few festivals on sacred days. A festival in honour of Lord Siva began on the day of Tiruvātirai. Some are of opinion that it was for Parācakti. To bathe in the river in the month of Tai (January-February) was considered sacred. Āvaṇi Avittam was also treated as one of the festivals.³⁰ The heroines celebrated festivals at Paraṅkūram to get united with their lovers from whom they have been separated.³¹

Agriculture :

Cultivation has always assumed a great importance in the economic ideals of this country. The cultivators who worked in the fields were called 'Kaḷamar' and 'Uḷavar'. The division of land as vanpulam (wet land) and menpulam (dry land) is found in Paripāṭal.³² The agriculturists rushed towards the wet lands with their kinsmen to do their work of cultivation.³³ Owing to the Vaiyai being in flood often many occupations flourished.³⁴ On one side the cultivators extracted the juice from the sugarcane with the help of machines. The sound made by the machines mingled with that of the ploughmen's songs. The farmers shouted aloud happily drinking toddy. The farmers' wives planted the paddy, singing joyously. The fields were so beautiful as to attract even Tirumakaḷ.³⁵

Industries :

The people made dagger, spear, float, chariot, and horn with Neṭṭi.³⁶ There is a reference to liquor manufacture in Paripāṭal.³⁷ They made some embroidered silk cloth also. They dyed leather and made sandals.³⁸ They knew how to make ornaments. They prepared the best fragrant pastes and scented powders.³⁹ They collected various flowers and made garlands and wreaths.⁴⁰

Trade and commerce :

The shop was called Añcāṭi in ancient times and there was a separate shop for selling things such as dagger, chariot, and spear made of Neṭṭi, which were needed for water-sports.⁴¹ Karumpillaippūtanār has employed in his ode the ship as a simile twice.⁴² It makes us think that there was a sea-borne trade and exchange of products at that time. The streets of merchants

who brought cereals, clothes, jewels, and ornaments from mountains and oceans from their own and foreign countries are mentioned in Paripāṭal.⁴³

Social conditions :

The people were called after the region they occupied. A man living in the hill was called Kuravaṇ.⁴⁴ They were also called after their occupations, as the words Uḷavar and Vaṇikar reveal. Antaṇars and saints were considered the foremost in the social ladder. There were separate streets for Antaṇars, Veḷḷāḷars and Vaṇikars.⁴⁵ The streets where musicians and dancers lived were called ceri or pākkam.⁴⁶ The young men who lived in Puraccēri were unable to go to and participate in the water-sports because they were treated as belonging to the backward community.⁴⁷ Brahmins were highly regarded. People took oath on brahmins just as they did on Paraṅkunram and on the sands of 'Vaiyai'.

Drinks :

To relieve their fatigue and bodily pain people took toddy.⁴⁸ While they played water-sports in the Vaiyai they drank liquor with their consorts for more happiness. In Paripāṭal various kinds of liquors are mentioned. They are Aṭunara⁴⁹ Kāmakkaḷippu,⁵⁰ Amirtapāṇam,⁵¹ (Kāmapāṇam) Cūṭānaravu,⁵² Cūrnara,⁵³ Naṇavam,⁵⁴ Tēral,⁵⁵ and Matupāṇam.⁵⁶

Clothes :

People wore silk and cotton clothes. The clothes were called by various names like Tukil, Pāntukil,⁵⁷ Puṭṭakam⁵⁸ and Uṭukkai, according to their nature and pattern. The silk cloth with flowery work at the border is compared to the Vaiyai full of flowers.⁵⁹ Garments suitable for water-sports were called Puṭṭakam.⁶⁰ They wore shirts even at that time, and they were called 'Meyyāppu'⁶¹ which is found in Cila-

ppatikāram as 'Meyppai'. There is a reference to cloth merchants in Paripāṭal Tirattu.⁶²

Ornaments :

In the age of Paripāṭal both men and women were fond of adorning themselves with ornaments made of gold, pearls, and other precious stones, as well as with flowers and tender leaves. Some wore corals and the stem of Kuṇḍalāi on their hands as bangles.⁶³ They decked their ears with the sprout of Asōku and the flowers of Kuṇḍalāi.⁶⁴ Some bedecked themselves with precious jewels and ornaments from head to foot. The girls wore on their heads 'Talaikkōlam' known as 'Toyyakam' ⁶⁵ As this jewel was made of pearls it was also called Mattakanittilam (Talaikkōlamuttu)⁶⁶ It is learnt that Talaippālai and Muccai also adorned their heads. They beautified themselves with various garlands of pearls, of corals of gold on their chests.⁶⁷ They wore the earring tōṭu, and makarakuṇṭalam⁶⁸ and adorned their forehead with tilakam. They put on toṭi and Vaḷai on their shoulders ⁶⁹ The men and women wore rings on their fingers known as āli or mōtiram. The men decorated their shoulders with eqaulet.⁷⁰ They wore waist rows of precious stones (mākalai and kāñci)⁷¹ and golden anklets inlaid with pearls⁷² on their legs. It was also called 'nittila varicci-lampu.'⁷³ Their toes also were adorned with rings ⁷⁴ They dressed and adorned themselves with jewels, standing before the mirror.⁷⁵

Perfumery :

Besides the flowers the people liked very much the perfumed articles. Both men and women adorned themselves with various garlands such as 'Kaṇṇi' 'Tār' 'Kōtai'.⁷⁶ Tār was the name of the garland worn on the chest by men'

and Kōtai was the garland worn by women.⁷⁷ They also wore garlands made of leaves, known as Paṭalai or Ilaimālai.⁷⁸ The women wore on their tresses; fragrant roots (Iruvērī) with various flowers.⁷⁹ They used perfumed hairoils⁸⁰ and sweet scented powders.⁸¹ The fragrant sandal paste was besmeared on the chests and breasts of men and women.⁸² They used cempaṇcukkuḷampu on their nails and cheeks. Musk also was in use.⁸³ They prepared perfumed oil with the help of Kunkum and camphor⁸⁴ and fragrant water.⁸⁵ They beautified their eyes with collyrium.⁸⁶ The fragrant fumes of aquila and sandal were allowed to permeate their tresses of hair.⁸⁷ They used fragrant powders to cleanse the oils from their body.⁸⁸ As they wore fragrant flowers, garlands, pastes, powders, and perfumed oils, they were described as people with sweet smelling bodies.

Games and pastimes :

In the social life of the ancient people games and pastimes played an important role. Water-sports in the tank, in the torrent, and in the river were indulged in joyously by both sexes-men and women. The lovers played sports in the river with their consorts or their harlots.⁸⁹ They sprinkled water with a syringe and they threw the bowl full of coloured water on each other. They swam with the help of the float. They made chariots out of netṭi and floated them on the river.⁹⁰ They spread the filaments of screw pine in the foams of the river.⁹¹ They swam against the current and played in the river. The defeated in the sports were bound and gagged by the victor. The girls played on the sand dunes, constructing small toy houses and pretended cooking.⁹² While the young girls were playing beside the river, the boys snatched away their toys, balls, and kaḷaṅku and jumped into the river.⁹³ The girls were deceived by their own voices echoed by the hills.⁹⁴ The lads had their training in the use of

arrows and other weapons in a place called 'Ciramaccālai'.⁹⁵

Administration:

No reference to the Civilian aspect of Government is found in Paripāṭal. There are a few references in it to military life. In Madurai there were institutions for both education and military training. From the line 'Pulattinūm pōrinūm pōrtōlāk kūṭal' (pari. 19-8), we may infer that there was a military school at that time according to Mahavidwan R. Raghava Iyengar.⁹⁶ Armies, though tired after waging war and ready for peace parleys, stood on prestige and hesitated to approach each other.⁹⁷ The king of the Pāṇḍiyā country was called by various names Tennavan, Pañcavan, Māraṇ and Valuti.⁹⁸ The construction of encampment,⁹⁹ the beating of the drum before the march past to the battlefield,¹⁰⁰ fighting with spear and bow,¹⁰¹ capturing the countries of their foes and plundering their belongings, tying the hands of the defeated,¹⁰² are the only things revealed by Paripāṭal about warfare. The Kings patronised arts and artists, giving bounteous gifts. They relieved the distress of the needy by their generous presents.¹⁰³

Worship:

The people worshipped not only Gods like Tirumāḷ and Cevvēḷ but also their abodes and the trees which were sacred to them.¹⁰⁴ The Garuda and the elephant by name piṇimukam, which were the vehicles of Tirumāḷ and Cevvēḷ respectively, were also worshipped by the devotees. They ate the remnants of the food offered to the elephant hoping that it would help in achieving their expectations.¹⁰⁵ It is understood that the people rang the bell during prayer.¹⁰⁶ They worshipped God by offering presents of the ever-burning lamps (நந்தா விளக்கு).¹⁰⁷ The Vaiyai also was worshipped with offerings.¹⁰⁸ Paripāṭal alone, among the Sangam classics,

mentions that people with their kinsmen worshipped Gods and prayed both for themselves and for their kinsmen¹⁰⁹. There was a custom of swearing on Mṇṛugaṇ, on His abode Paraṅkuṇṛam, and on the sands of Vaiyai.¹¹⁰ Sometimes they took oath on Brahmins.¹¹¹ If they failed to fulfil their promises, they thought the spear of Cevvāḷ would hurt them.¹¹² The King also with his queen and his attendants went to Paraṅkuṇṛam and worshipped Cevvāḷ.¹¹³ The devotees sometimes worshipped even at the direction where the shrines lay.¹¹⁴

The lovers presented sprouts as gifts to their lady lovers.¹¹⁵ The husbands pilfered the bangles of their wives and presented them to the prostitutes.¹¹⁶ It was the custom then to inform the people when the Vaiyai was in spate by tom-tom.¹¹⁷ The mothers tried to stop the children from crying by saying 'tiger', 'tiger', pointing at the tiger-like Vēṅkai flowers spread on the rocky places.¹¹⁸ The chaste women were held in great regard.¹¹⁹ The elephant, the horse, the oxen, and the mule were used as vehicles. They named the oxen and called them by their names.¹²⁰ They held feasts in return for the feasts given to them.¹²¹ Pilgrims presented cakes and sugarcanes to the monkeys.¹²² The virgin girls celebrated bathing in the month of 'Tai' and it was considered sacred.¹²³

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X. LINGUISTIC FEATURES IN PARIPĀṬAL

Paripāṭal has its own peculiarities, not merely in the treatment of the subject matter, but also in linguistic aspects. The reason for it may be that Paripāṭal was specially composed with a view to set it to music. Since some odes of Paripāṭa are cast in the dramatic form, colloquial words, phrases, and idioms are used in an abundant measure. Parimēlaḷakar, a profound scholar, in his commentary on Paripāṭal, has pointed out its characteristics in vocabulary and syntax. But for this learned gloss, it is not possible to understand the subtle and nice points in Paripāṭal.

Phonetic changes:

In the age of Paripāṭal some words had two forms with phonetic differences. One of them is even now common, the other unusual. Paripāṭal shows a preference for rare words. The words 'tuḷai' and tuḷavu are found in Paripāṭal.¹ 'Tuḷavu' (துழவு) changed later on into 'Tuḷaci' (துளசி) according to the law governing the interchange of consonants in Tamil. Tuḷaci is the form used now. The unusual forms of some words found in Paripāṭal are given below.

They may be compared with the ordinary forms noted against them.

<u>unusual</u>	...	<u>Common.</u>
Taḷi (8-91)	...	Tuḷi
Oyya (20-41)	...	Uyya
Nēṭinar (20-43)	...	Tēṭinar
Ñaman (3-21)	...	Naman, yaman
Ñāla (12-87)	...	Nāla
Ñariya (Tiraṭṭu-1-74):		Nariya
Vayam (6-78)	...	Vacam
Nattu (10-85)	...	Nantu
Tikai (10-74)	...	Ticai
Ampā (11-81)	...	Ammā
Alarnta (4-14)	...	Malarnta

Haplology :

Instances of this kind and phonetic changes are many in Paripāṭal. Haplology takes its origin and evolution in quick and fluent conversation.

Elāa ... (8-56)

Ellā ... (8-83)

Itā ... (8-60)

Uṇṭikai ... (6-36)

Two short vowels change into a long one.

Civappu ... Cēppu (9-19; 7-70)

Euphonic Nunnation :²

Maḷuka ... Maḷuṅka (6-16)

Kuravar ... Kunṛavar (9-67)

'Grammatical forms :

In the second person finite verb between the morpheme 'ஐ' and the particle 'இன்', 'அ' has been inserted.

Uruvinavai. Uru (v) in-a-ai (Pari 1-59)

Valaiyinavai (Pari. 1-57)

Ekkinavai (Pari. 9-79)

Ampinavai (Pari. 15-60)

Some second person finite verbs have 'அ' before the morpheme without the particle 'இன்'.

Nilalavai - Nilal - a (v)-ai (Pari. 1-55)

Koṭiyavai (Pari. 15-56)

Nāñcilavai (Pari. 15-57)

Aṭṭavai (Pari. 21-66)

These forms are found only in Paripāṭal odes. In the above words, it is interesting to note that most of the roots are nouns. These finite verbs have different forms in other Sangam classics wherein 'அ' has no place.

Anpinai-Anpu-in-ai (Nar. 156)

Amartta Kaṇṇai (" 256)

Niyum tāyai ... (Aka. 16)

Vallāḷanai ... (Pura. 40)

These general forms also occur in Paripāṭal. Mēniyai (1-7); Yakkaiyai (3-45).

The Participial noun is found invariably with the particle 'ai' affixed.

Paṭuttatai (Pari. 4-23)

Uṭaittatai (- 6-22)

Navinratai (- 8-77)

Ūrntatai (- 21-1)

The word 'Kūni' is generally known as a noun meaning hunch back. In Paripāṭal, it is used as verbal participle.

'Aṇam' is a new suffix found in Paripāṭal as in 'Nan_{ka}ṇam' (15-25). It has some influence in later dāys and poet Cāttaṇār of Maṇimēkalai constructs 'nan_{ka}ṇam' and 'Cevvaṇam' with the suffix 'aṇam'.

'Tantāravār' (15-46) is a rare construction in which 'avar' is superfluous addition.

A few particles of comparison which are not found even in the 'Uvama Iyal' of Tolkāppiyam are found in Paripāṭal.

Kaḷarum.	...	(2-37)
Uruvina.	...	(3-32)
Koḷḷum.	....	(13- 5)
Pēṇiya.	....	( 7-63)

Phrases and idioms:

Paripāṭal preserves a few idioms rarely used in the Sangam period. This again may be attributed to its dramatic form. In the words of Hocket, 'there are far too many idioms in any language and more come into existence every day.'⁹

They are :

Mālai aṇiya vilai tarutal. (20-79). Fee for sexual union.

Etirkutir. (6-21) Controversy.

Ērumāru. (18-6) Controversy.

These occur now as Ēṭṭikkuppōṭṭi
(and tārumāru.

Aṭitoṭutal and talaitoṭutal. (8-62) Taking oath.
(16-95)

Kutukutuppa. (20-12) Desirous.

Iruḷkālcippa. (10-112) Dispelling darkness.

Koṭiviṭutal. (6-103) Flourishing.

Viṭivural. (7-85) Happiness coming after distress.

Kālkōttal. (7-33) Flooded with water.

Viḷaikapolika enral. (10-86) Praise to prosper and flourish.

Tāṅkutatai. (7-19) resistance.
now used as tankutaṭai.

In Paripāṭal the repetition of the same word indicates

intensity or frequency.

Cēey cēyttu (17-25)	....	long distance.
Naṇinaṇittu (17-25)	....	very near.
Takāattakāa (8-75)	....	quite incapable.
Ticai ticai (16-18)	....	every direction.
Nāḷin nāḷin (16-52)	...	every day.
Mālaikku mālai (8-49)	...	every evening.
Varai varai (7-4)	...	every peak.
Vāy vāy (17-31)	...	every place.

Syntax :

As most of the odes are invocatory, the unit of thought or expression is neither long nor complex; the nominative of address is largely employed, besides terse and pithy avowals.

Tiyinuḷ teralnī ! Pūvinuḷ nārramni!
 Kallinuḷ maṇiyumni! Collinuḷ Vāymaini!
 Arattinuḷ aṇpunī! Marattinuḷ maintuni!
 Vētattu marainī! Pūtattu mutalumni!
 Veñcuṭar oḷiyumni! Tiṅkaḷuḷ aḷiyumni!
 Aṇaittumni! Aṇaittinuḷ poruḷumni!

Some sentences are found incomplete. These are brought out by the commentator throughout the text. Pari.2-55; 6-19; 19:80-84. Incompleteness is due to its dramatised form and musical setting.

The hero assures the maid that he will on no account part with his lady. The poet, Nallantuvaṇār adopts the style as simple as possible, as if in conversation.

‘Yār piriya yār vara yār viṇava yār ceppu’

(Pari. 7-82) 8:72

In some places the commentator himself has pointed out

rare structures. Here is a long sentence where verbal Participles occur in succession.

‘Nilavarai allal niḷatta virinta
Palavuru Pōrvaip parumaṇal mūuy
Variyari yāṇu mukilviri ciṇaiya
Māntin taḷirotu vālaiyilai mayakki
Āyntaḷavā vōcai araiyūup paraiyaraiyāp
Pōntatu Vaiyaip puṇal’ (Pari. 10:3-8)

A series of Vinaittokai is employed by poet, Kaṭuvaṇ Iḷaveviṇaṇār.

‘Aṇinilal vayaṅkoḷi ireṇ tiṅkatirp
Piṛalvaḷar niṛaimati uṇṭi
Aṇimaṇip paimpūṇ amararkku mutalvaṇ Ni’
(Pari. 3:51-53)

Vocabulary :

Colloquialisms are frequently used in the dramatic odes. For instance Āmām, Ītā Ēca, Vārum, Kaṭuppu, Ōṭṭai:

The following are new words -

Koṭumpāṭu, Aṇalan, makāan, maṇavan, pūvan (Brahma), Punṇampulari, Killā (can’t), Kavitai, Cuvaimai, meyyāppu (shirt), vāyaṭai (food), Cuṇaṅkarai (cohabitation), Iruḷmati (new moon), Kāṭalan Kāmam.

Tamilised forms of Sanskrit words:

Aruccippōr, Ārāṭanai, Aravintam, Ōcaṇai, Calatāri, Cōpanam, ciram, tamaṇ yam, kōkulam, titi, nayaṇam, nati, nātar, patumam.

The commentator and editor of Paripāṭal have particularly noted the following Sanskrit words :

Aruvi (6-53). Puvvam (15-49)

Kāntam (4-22) Pativatamātar (10-23)

Paṭi (4-18) Nittam (12-43)

In some odes, the literal meanings of proper nouns in Sanskrit are given in Tamil.

Kūntal eṇṇuṁ peyaroṭu kūntal - kēci
puḷḷoṭu peyariya poruppu-Kirouñcā hill.

Kēḷaltikaḷvarak kōlamoṭu) Varāka kaṇṇam.
peyariya ūḷi)

Ceṇkaṭkāri ... Vāsudēvan.

Karuṇkaṇveḷḷai ... Caṇkaruṭaṇaṇ.

Poṇkaṭ paccai ... Prattiyumnaṇ (Kāmaṇ).

Paiṇkaṇmāl ... Aniruttaṇ.

Use of synonyms :

Nēmi, Āḷi, Paruti, and tikiri are used for disc.
Vaḷai valampuri, and kōṭu denote conch

Words with new initial letters:

In the age of Tolkāppiyam cā, cai or 'cau' did not commence a word. In Paripāṭal we find words beginning with 'ca' and cai. Cakaṭam, caṅku, caṭai, caṇpakam, cāmam, camaḷppu, camaippu, calam, caṇam, and caiyam are found in Paripāṭal. These linguistic features in Paripāṭal explain the principle put forth by Vendryes :-

"Social relations, callings, and different technical equipment, all conspire to effect changes in vocabulary, banishing old words or modifying their meaning and calling for the creation of new ones".⁴

Semantics:

The word 'amartal' which usually means to desire is used in the sense of sitting (21-22). Kilavaṇ and Kilaviyar

mean old man and old woman (11-120). No other anthologies use these two words with the meanings. Pāṭṭiyar which denoted songstress is used to denote grand-mother.⁶ Tantār, Maintar and Āru are used to mean parents, husband, and river losing their obvious meanings. 'Cepputal' and 'akavutal' which had been used to mean 'answering' and 'calling' were used in the meaning of 'saying' (6-67) and 'singing' (15-42).

Now we use kuñci and kūntai, tār and kōtal, yamaṇ and kūrru, tuni and pulavi, tiñkaḷ and nilā, vaṇṇam, tēcu, and oḷi as synonyms. But they have shades of meaning in Paripāṭal. 'Kuñci' signifies the hair of men (17-26) and Kūntal (Tirattu 2-85) the tresses of women. Kōtai connotes the garland of women and Tār that of men.⁶ Yamā is the God of Death and Kūrru is the attendant of Yama.⁷ Pulavi stands for bickerings and Tuni is the climax of love quarrels.⁸ Tiñkaḷ and Nilā express moon and moonlight respectively.⁹ Vaṇṇam (12-20) denotes natural beauty, Tēcu (12-21) artificial beauty and oḷi (12-21) brightness owing to sexual union. These words have lost their special meanings and are now synonyms.

'Cēri' is the place where all kinds of people live together. This is its literal meaning. In Paripāṭal, it denotes the location of the depressed class.¹⁰ Marukaṇ is generally used in the Sangam age to the generation of one particular dynasty or family. In Paripāṭal it means son-in-law.¹¹ 'Nagar'¹² means temple in Paripāṭal, losing its general meaning 'town'.

These semantic changes are the outcome of social changes. Bloomfield observes "A Semantic change is a complex process".¹³ His statement is true; for we are unable to explain why these developments are found in Paripāṭal and not in the other anthologies of the same age.

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XI. CONCLUSION.

Paripāṭal may be characterised as an anthology of Muttamiḷ, since the three components-lyal, Icai, and Nāṭakam-go to its making. Among the eight Sangam anthologies, Paripāṭal alone deals with both the tinais i.e. Akam and Puam, though Tolkāppiyar avers that Paripāṭal verse can describe only love themes.¹ Paripāṭal is the only ancient literature which expatiates largely upon the religions and Gods of Tamiḷakam. The age of Paripāṭal is a knotty problem. It has been much discussed by scholars of different schools. New points are put forth in this thesis to corroborate the view that Paripāṭal is contemporaneous with the other anthologies of the Sangam period.

Paripāṭal means musical verse. The commentators of Tolkāppiyam explain that it is so named because it makes use of all types verses. This view seems to be totally untenable. The line 'Inṇiyal māṇṭērci icaiparipāṭal'² itself makes it clear that Paripāṭal is a musical composition, and that the term in currency is itself abbreviated form of Icaiparipāṭal.

It is worth remembering that the Paripāṭal poets describe only the shrines and Vaiyai river of the Pāṇḍiyā country. Truly speaking, the odes are the earliest hymns in Tamil and they were taken as models by the Âḷwārs and the Nāyanmārs of a later date. Poets as well as musicians had no religious bias or bigotry and showed high respect for all faiths. Kēcavanār and Nallaccutanār, who professed Vaishnavism, as is evident from their names, are the authors of the odes on Murugaṇ. For in the Sangam age there was no cleavage or sectarianism as between Saivism and Vaishnavism. In chapter five, the poets' penmanship is elaborately brought out. It may be mentioned in passing that these musical compositions are in no way inferior to the poems of the other anthologies in respect of literary beauties and excellences. It is a common notion among scholars that the Sangam anthologies are devoid of rhetoric embellishments. But in Paripāṭal some figures of speech are found.

Oxymoron :

‘Malaivarai mālai aḷipeyal kālai

Nilavarai allal niḷatta virinta (Pari.10:1,3)

‘Cemmaip putuppunāl cenṛiruḷ āyirre’ (Pari.7-59)

Piṇvarunilai Aṇi :

‘Matimālai māliṛuḷ kālcippak kūṭal

Vatimālai nārun tolilār putumālai

Nāḷaṇi nīkki nakaimālaip pūvēyntu’

(Pari. 10:112-114)

Antāti :

‘Virimalar puraiyum mēṇiyai mēṇit

Tiruñemarn tamarnta mārpinaḷ mārpīr

Terimaṇi piraṅkum Pūṇinai' (Pari.1:7-9)

Numerals :

'Naṭuvunilai tirampiya nayamil orukai

lrukai māal,

Mukkai muṇiva, nārkai aṇṇal

Aiṅkaim mainta arukai neṭuvēl

Eḷukai yāḷa Enkai ēntal

Onpatirrut taṭakkai maṇpē rāḷa

Patirrukkai matavali' (Pari.3:34-40)

In this passage the poet Kaṭuvan Ilaveyiṇaṇār has enhanced the beauty of the poem by incorporating the first ten numerals into the body of the poem.

It is worth mentioning that the Paripāṭal poets associate Tamil with Tirumāl, Cevvēl, and Vaiyai. Tirumāl is said to be 'Tolliyaṛpulava' and 'Nalliyāḷppaṇa'; Cevvēl is described as 'Pāṭṭamarntāṇ' and Vaiyai as 'Tamiḷ Vaiyai'. The usage of Muttamiḷ (Tamiḷ mummai) is nowhere else found, except in Paripāṭal.

The poets of Paripāṭal have employed nice similes in their odes. The dancing of a lady without any training in the art is compared to the flooded Vaiyai which flows everywhere without any impediment.⁴ The slow, medium and fast walkers who go very slowly on account of the upsurging crowd towards the Vaiyai are likened to an orchestra when a song is sung in a low-pitched voice.⁵ The river leaves its birth-place and flows towards the sea (her husband). It is compared to the lovers giving up their clandestine meets to follow the natural course of married life.⁶

Elsewhere, Parimēlaḷakar's learned commentary is occa-

sionally referred to. Readers of Paripāṭal will readily acknowledge its valuable guidance. This commentary is worthy of study as a topic. Here some characteristics are given. The commentator gives the meanings of uncommon words, illumines grammatical rarities and brings out subtle and nice points.

Meanings of rare words :

Vāyaṭai	.....	(Pari. 2-69)
Vallār	.....	( „ 9-74))
Mūuy	.....	( „ 10-13)
Ampāvāṭal	.....	( „ 11-81)

Grammatical points :

Polampuri āṭai	...	(Par 3-88)
Kampalaittan̄iū	...	(„ 8-37)
Ītā	...	(„ 8-60)
Aḷappariyavai	...	(„ 4-61)

Subtleties:

Ceyirtirceṇkaṇ	...	(Pari.4-10)
Tiraipāṭavinta munnir	(„ 4-6)	
Ninnir ciranta nintāḷ	(„ 4-62)	
Peyya ulakkum maḷaikkā.	(„ 9-34)	

Even in the available Paripāṭals a few words or a few sentences have been lost. According to Thiru K.V.Jagannathan, the commentary is helpful in finding out the text. He corrects the text as follows.⁷

‘Koṭicōrat tirukkōvai’ instead of ‘Koṭi cērāt tirukkōvai (6-15).

‘Ūrpūpu iṭam tirii’ instead of Ūrūr Piṭam tirii (6-37)

‘Kāl tālāṭṭa’ instead of ‘Vātālāṭṭa’. Kāmam to be inserted in the line as Vaiyai nin̄ kāmam (6-27).

In the age of Tolkāppiyam, Tirumāl and Cevvēḷ were regional Gods. Later on they became supremes, transcending geographical limitations. The ideas concerning Tirumāl in Sangam classics are collated in this thesis with a view to comparison and contrast. It may specially be pointed out that Paladēvaṇ, the elder brother of Kaṇṇaṇ was considered one of the chief Gods in the age of Paripāṭal, but in the later period the worship of Paladēvaṇ disappeared completely. The famous Rāmāvatāram which is elaborately portrayed in Nālayirappirapantam as well as in other works, is not found in Paripāṭal.

The beauty of the rising sun over the brim of the ocean is the origin of the idea that Cevvēḷ sits on the vehicle, peacock. In the study of Cevvēḷ the differences between Paripāṭal and Kantapurāṇam of a later period about his genesis have been brought out. Though the devotees made entreaties generally to Tirumāl and Cevvēḷ, they pray for boons concerning worldly happiness only to Murugaṇ. The similarities and differences in general between Paripāṭal and other Sangam classics, and in particular between Paripāṭal and Murugārūppaṭai, have been pointed out. Of all the Sangam classics Paripāṭal alone enjoys the unique privilege of having used 'Cevvēḷ' to describe Murugaṇ. The warlike description of the quarrel between Vaḷḷi and Dēvacēṇai is a contribution of Paripāṭal.

It is worth mentioning that in the age of Paripāṭal the river Vaiyai was God, like Tirumāl and Cevvēḷ and worshipped by the people with offerings. No other literature in the Sangam classics describes the river Vaiyai as Paripāṭal does. People solicit boons of the Vaiyai too. The sacred bathing in the month of Tai becomes now Mārkaḷi nirāṭal, a religious sporting common to both Saivism and Vaishnavism. Again it

is remarkable that among the Sangam classics Paripāṭal alone mentions that people worshipped the Almighty with their kinsfolk. They prayed to God both for themselves and for their relations.

According to Paripāṭal the Vaiyai has its source in Saiyam mountain and drains into the sea,⁸ But the later works like Tiruvātavūrar purāṇam and Tiruviḷaiyāṭal purāṇam mention that the Vaiyai does not terminate into the sea. We are informed that the river has its source in Varusha nāṭṭu valley and empties into Rājamaṅkalam lake near Rāmanātapuram. Then from the lake a channel by name Veṭṭāru flows and joins the sea near Ārraṅkarai now. We may infer that subsequently a lake was artificially dug out of the earth to impound the flood waters of the Vaiyai for irrigation purposes.

Paripāṭal has been analysed at great length from different angles : Poetry, music, linguistics, customs and habits, religion, culture and civilisation. I would like to stress that Paripāṭal marks the first milestone in the history of Vaishnavism and a beacon light to the Ālwārs and Nāyanmārs. After Paripāṭal the saintly poets composed songs intended to be sung to the accompaniment of music. The numerous points and explanations put forth in this work will, I hope, help scholars to go in for studies of the Sangam works, and works of later period with a new outlook at least in the field of religion and religious toleration. A clear study and knowledge of Paripāṭal is therefore indispensable to the students of religion, to know the origin and development of Saivism and Vaisnavism which are the two important sects of Hinduism in Tamilnādu. For the study of the growth and development of Tamil in its three aspects in general and in the field of music in particular, we may look to Paripāṭal as a monumental work.

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